METALSMITH

EXHIBITION IN PRINT 2000

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Blue Frond Teapot, 1999, copper, patina, Prismacolor, 10 x 9 x 6 1/2".
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FROM THE EDITOR
FRANK LEWIS

When I do not send my editorial along with the rest of the contents of an issue to the designers for the initial layout stages, Catherine subtly reminds me by running fake copy in the editorial space. The copy usually says something like: "I'm the editor, I'm so great, listen to me go on and on, blah, blah, blah." Sometimes I wonder, should that copy fail to be removed at a later stage would readers notice, or worse, would they just assume that I finally admitted what an insufferable boor I have always been? Not that I'm insecure, but I know more than one person has asked themselves, "Why does he get a regular soapbox?" Even an EAC member once suggested that my editorial space could be used "differently."

Unlike many of my editorial colleagues I do not use the space as a gloss on each issue. As pedantic as I can be, I am uncomfortable telling someone how I want them to read each issue. I do try to avoid a self congratulatory and egocentric tone. But it is very difficult to have one's own platform every three months and not sound self-absorbed.

What I try to do, when I write editorials, is to imagine myself sitting around a hotel lounge during a SNAG conference, arguing, pontificating, and promoting my opinion among colleagues, an opinion that is sometimes exaggerated to tweak someone's assuredness, or to challenge their assumptions. I don't claim to have "the answers" nor have I spent any more time than many individuals involved in this field thinking about what it is we do, but I do like to share some of my thoughts with others. I like the give and take. I enjoy being agreed with and I equally enjoy being proven wrong by a smart and considered counterargument. I have been told that I was "wrong," "off base," "unrealistic," "stupid," and compared rather unflatteringly to a fence post, but generally those responses came out of someone's passion and commitment to the field of metals. That is a passion that I can understand and respect because I feel that I share it. Lectures, monologues, diatribes, discussions, gossip, stories, memories, dialogues, laughter, all of those things help us to articulate, or at least think about, what it is that matters in our lives.

As I look over this Exhibition in Print, I think about it too, as a conversation. I surely do not "like" or agree with every piece in these pages. Some artists I would like to commend, others I would like to interrogate regarding their sources, their craft, or their intended patron, and given enough time and enough conferences I may well get to do both of those things. I am sure that I would come away from such conversations, not necessarily agreeing with every artist, but having learned something. I would think too, that I might have something to share with them, not because I am "the editor of Metalsmith" but because like them and like all of you I care and think about what it means, and what it feels like to do metals.

FCL

IN PRAISE OF A DULLER EDGE:
NOTES FROM AN OUTSIDER

text by Lucy R. Lippard

As an outsider (I'm not a metalworker, a teacher, or even much involved with the artworld any more), I can't do the intramural soul-searching most of my predecessors have done so well as essayists for the *Exhibition in Print*. When I received the slides and statements and began reading the magazine, I have to admit I was startled. I was prepared to update my long-evolving diatribe about high/low, art/craft issues, which I perversely enjoy because it allows me to confront my own preconceptions and at the same time pillory the artworld[1] for its prejudices. I gave that up, for the most part, because it seems that this dialogue is alive and well in the metalsmithing community and perhaps has run its course. I've also chosen to deal with generalities, personally positioned, rather than with specific works, because I had expected a much broader range of submitted work on which to hone these ideas.

I have always loved blurred boundaries, and in the few past instances when I was invited into the so-called crafts world, I was struck by the fact that the *work* itself was not so unlike that in the mainstream artworld, but that the *discussions* took place in a very different context, dealing far more with techniques and materials than with ideas and trends. The dichotomy between technique and idea has clearly changed in the last ten or fifteen years, at least in the *Metalsmith* milieu. I am amazed at the variety and ingenuity in a field that is obviously alive, well, and edging into the mainstream. The forms were inevitably familiar (I've been around too long). But the contexts, as indicated by the artists' statements, have undergone some rather drastic alterations. They, too, are now far more familiar to me. The fixation on technique and material I had noticed in the past has apparently been refocused into a fixation with contemporary (modernist, postmodernist, and occasionally political) theory and content. I don't know the field well enough to know how or why this change came about, but it certainly seems to have broad ramifications. As Mary Douglas wrote in the introduction to the 1994 *Exhibition in Print*, "Metalsmiths are making the crossover into sculpture to the extent that our discourse is found lacking. As 'lower life forms,' our evolutionary needs are informed by other fields of study . . . . And doesn't the work herein deserve a larger audience, some critical acclaim for artistic accomplishment, a wider sphere of influence as an artform uniquely capable of meaning? The responsibility for such change lies within. I could say that this group called metalsmiths is its own worst enemy." [2]

THE METALSMITHS SHOWN HERE, CLEARLY INFLUENCED BY ACADEMIA AND A FEW URBAN GALLERIES, WHERE MOST OF THEM LIVE THEIR DAILY LIVES, ARE EYEING THE CUTTING EDGE WITH MORE THAN A KNIFEMAKER'S ZEAL.

The introduction of dominant artworld values into a craft-oriented community is a double-edged sword. It can be counterproductive if feelings of superiority/inferiority close off other possibilities within the field itself. So, is upstream into the mainstream the right way to be headed?

Without concurring that metalworkers are a lower life form, I can guarantee that such assimilative moves are going to bring along their own problems. To begin with, the mainstream is *also* increasingly "dependent" on other disciplines, which is all to the good as far as I can see. If the crafts are considered islands of irrelevant specialization, the artworld at large hardly holds much hope of change. It, too, is isolated from larger audiences and incestuously involved with its specialized markets. It's all very well to simply claim that there is no longer a distinction between art and crafts and hope it will go away in the face of such proclamations, but then what? Is the medium still the message? In the days when "art" meant primarily *objects* of

delectation, there was some reason for the competition between art and crafts. But the playing field has changed. Comparing art in general with crafts in general is apples and oranges, despite the fact that both fields may subscribe to the same academic guidebooks.

Today art can be almost anything, while crafts (in popular opinion, anyway) remain objects of delectation and sometimes function. At least, that's the way it looks from the outside, where it's hard to recognize the subtleties, the parodies, the subversions. If these objects appear to be dominated by the pleasure principle, some are surely turning skill upon itself, using pleasure as a strategy to expose that domination. On the other hand, if the common ground is objecthood, perhaps the object artists (painters, sculptors, art photographers, ceramicists, metal, fiber, and glassworkers) should join together into one field, while the artists who want to merge with life should become another field more closely related to other disciplines, less closely tied to skills and materials. All it would take is

Another query: If everything is an object, does everything have to be a "piece"?

a grassroots artists' movement. The disciplinary boundaries between arts and crafts, after all, have been imposed from above (or below, depending on your vantage point) – by the government and the academy — and too many practitioners have fallen for the hierarchy.

I submit that craftspeople should graze in other fields like all artists, but *maintain their autonomy*, which brings with it not necessarily isolation (or maybe isolation as in quarantine, so as not to catch the pretentiousness virus from artworld neighbors) but possible communication and collaboration. I am aware of the contradictions, since I'm always preaching that art needs to get closer to, even to merge with, life. And the community's struggle to avoid ghettoization is also an issue. Yet one of the things the so-called crafts have always had going for them that so-called fine art has not is a connection to daily life. The artmarket has severed this connection in its insistence on superiority and isolation from precisely that everyday existence, resulting in innumerable escape attempts in the fine art world over the last century, as well as many boundaries blurred, walls demolished, obstacles overcome, barriers broken down, many crossovers and cross-pollinations accomplished. These have been fodder for some of the best art of the period, but it remains an exception to the rule (and often to the rulers, as *Democracy Now*'s Amy Goodman might say). The artmarket still thrives on exclusivity and exclusion, planned obsolescence and celebrity status. The non-academic market for "crafts," on the other hand, still caters to broader tastes – at crafts fairs, in shops, and even in flea markets rather than just in galleries and museums — which is where I've long hoped the artworld itself would go.

Instead, the grass-on-the-other-side-of-the-fence syndrome appears to have kicked in. The metalsmiths shown here, clearly influenced by academia and a few urban galleries, where most of them live their daily lives, are eyeing the cutting edge with more than a knifemaker's zeal. And, with my long history in the avant garde and consequent high excitement threshold, I am both pleased and disappointed. Pleased because this is the familiar context, where I have sharpened my critical teeth. Pleased because of the breadth and innovation these artists are capable of. But disappointed precisely

because it is familiar, because so much contemporary metalwork, as seen in this magazine, has been absorbed or assimilated into an artworld I have regarded with suspicion for so many years.

It has become commonplace to blame the media for everything, and the same thing occurs to me in this context. If articles on metalwork, ceramics, or glassworks were to appear in the national art magazines as a matter of course, like articles on public art, performance, or printmaking (admittedly a stepchild in itself), some of those barriers would fall. The nomenclature, however, might not. Categorization is an attribute of print. This is an exhibition *in print* on more than one level. The tactility of the metals is not *at hand*. Text-ility takes its place. (Weaving and language are related in various cultures, as artist/poet Cecilia Vicuna has observed.)

Another query: If everything is an object, does everything have to be a "piece"?

I couldn't help but notice that art jargon (some of it perfectly useful) is broadly replicated in the metals field. I guess calling a vessel or a jewel a "piece" is simply another way of saying it's a work of art. I hear that. But the idea of titles for functional objects, no matter how valuable, is somewhat mind boggling. I'm an earring freak; after thinking about this title thing, I looked at all the pairs (and a few singles) hanging on a screen in my bathroom, where I enjoy looking at them as much as wearing them (and some haven't been worn in years). I wondered if each of them needed a title, a name, like a houseful of pets—another contradiction, since I'm always complaining that artists who refuse to offer titles and captions as clues to their intentions are lacking in generosity, withholding communication from their viewers. Titles can offer clues to the ideas behind the form. So maybe it's condescending of me to reject titles for plates and brooches. Hey, people name their boats and sometimes their cars, why not their coffee cups and earrings? Still, a title – especially a grandiose, referential, theoretical one — separates a "piece" from daily life, where I'd prefer that both my art and my crafts hang out.

LISA NORTON HAS WRITTEN, "THE STRONG ATTRACTION OF THE CRAFT OBJECT IS A RESPONSE TO OUR POST-INDUSTRIAL POSTMODERN CULTURE. CRAFT CAN ENCOMPASS – IN WAYS THAT SCULPTURE CANNOT—THE NOTION OF THE SOCIAL OBJECT, THE REGIONAL VERNACULAR ARTIFACT, THE OCCASION TO CUSTOMIZE AND DECORATE, AND THE IMPERATIVE TO RECYCLE AND RE-USE."

The crafts, and perhaps metalwork in particular, given the predominance of jewelry in your field, are more likely to be made in an indirect *collaboration* with others, with those who will own or use or enjoy the objects. Few other art objects enjoy this intimacy with both sender (artist) and receiver (viewer, owner, wearer). Freestanding sculpture, made of metal or whatever, intrudes on living space in both public and private and also has this chance to participate in daily life as a physical presence, as does performance art. Outside of Europe, where I'm told such events are less uncommon, has there been a jewelry/performance piece about sensuality and adornment? A tea party performance piece featuring some weird tea set?[3] An Oldenburgian scale inflation of minute technical detail?[4] A blacksmithing process piece in a public place other than heritage parks? If not these or similar outreachings, why not? Craftworks in execution are performances and/or spectacles in themselves, which has been recognized by some glassblowers, for instance, providing a bridge between labor and art. Stretching the circles in and around which one thinks of one's art is always a good idea. Alternative spaces and activist milieus have apparently not been welcoming to or seemed appropriate for crafts-oriented artists. This climate may be less prevalent in crafts circles, but galleries and crafts

fairs alike might gain from new frameworks within which to present, view, consider, and sell the objects.

The crafts, are in a sense, far more embedded in the social and cultural history that is currently providing food for postmodernist orthodoxy. The way the word "work" is used suggests some reasons for this phenomenon. Metal*smiths* make metal*work*, not metal*art*. But *works* of art are made by *artists* who, as their careers mature, can look back on a *body of work*. Activist artists often call themselves cultural *workers* in a futile attempt to bridge the gap between the class they actually produce for and the class they would like to work with. Their dilemma is shared by less socially engaged artists. I often say that art in this society suffers because it has no real social context. I have been an advocate for public, political, and activist arts because they are trying to provide one. Metalworkers, on the other hand, once had a readymade social context but seem to have disavowed it in favor of the isolated domain of high art.

Little is made in the art itself of what would seem to be fertile ground – the interaction between function and lack thereof. Visual references and intellectual homage to William Morris, de Stijl, the Bauhaus, the American Craft Revival, or the great Third-World traditions, especially those of our own Native peoples, do not abound. The robust history of craft movements (and most art movements) took place outside of the academies, and to some extent, outside of broad commercial markets, until some thirty years ago when academic programs began to take precedence over the conventional domains. Without reverting to the nostalgia that tends to characterize such trends, it would seem important to go back to the social histories of *making* as opposed to those of *creating*, to look at what metalworking has to offer the highfalutin domain of high art instead of being overwhelmed by what high art has to offer metalwork.

SOME OF THE MOST INTERESTING METALWORKERS TODAY ARE COMMITTING ALCHEMY IN REVERSE — TRANSFORMING THE ARISTOCRATIC BACKGROUND INTO A MORE DEMOCRATIC FOREGROUND, GOLD INTO STEEL, SILVER INTO TIN, OBJECTS OF DELECTATION INTO OBJECTS OF PROVOCATION, ADOPTING A DELIBERATELY CLUMSY, INDUSTRIAL ATTITUDE AND MECHANICAL TECHNIQUES TO COUNTER THE PRECIOSITY OF TRADITION.

Any integration of forces, any breakdown of specializations is a blow to capitalism's need at once to fragment resistance and homogenize difference. The abyss between high and low arts occurred in a deskilling process during the Industrial Revolution, when the factory worker became ashamed of her homemade implements and used her wages to buy more expensive industrial goods she might have made (but not designed) herself. Eventually, inevitably, the result was an *upscale* fascination with the handmade, which came to mean expensive — like adobe building, once vernacular, now elitist because it is labor intensive. Socially aware craftspeople are part of a reskilling process that artists cannot disdain, even though the wheel has turned again. Mass-produced objects are increasingly more attractive and compelling (and invariably cheaper) than many terminally cute, drearily ordinary, and extremely expensive handmade objects. Some young craftspeople are imitating plastic baubles that might have been disdained as kitsch a few decades ago. These too, however, are imprisoned in the academy's frameworks, subjected to the esthetic gaze that decides which elements of pop culture measure up as fodder for high culture and which don't. The academic hold on an originally populist form is due to the fact that so many of these artists are teachers, a relatively new syndrome. When I arrived in the New York artworld in the late 1950s, many well-

known artists had not attended art school at all, and few held the M.F.A.'s that are now *de rigueur*.

Women's art, for instance, was shifted and illuminated for me in the 1970s, when I read about the deskilling and consequent de-meaning (pun intended) that came with the Industrial Revolution. Feminist artists conscientiously denied the imposed hierarchies between high and low arts, art and crafts, looking to women's traditional and decorative arts, responding especially to the repetitive, rhythmic, modular power of those arts, as well as their sensitivity to materials.[5] It seemed at the time, to those of us whose lives were changed by the Women's Movement, that this kind of cross-medium syncretism would soon be taken for granted, that walls would fall and new structures would rise. Alas, it happened otherwise, though the impetus continues under the surface of the boom-and-bust artworld.

Many feminist artists have made "high art" from scrutinizing the processes and politics of labor, but those in the craft fields themselves (with some obvious exceptions) seem to ignore them, or perhaps even to be embarrassed by them. Countering this tendency, Jonathan Wahl contends, justifiably, that early American tinwork and other objects are "linked to the political climate of their day, but also to our time."[6] Lisa Norton has written, "the strong attraction of the craft object is a response to our post-industrial postmodern culture. Craft can encompass – in ways that Sculpture cannot—the notion of the social object, the regional vernacular artifact, the occasion to customize and decorate, and the imperative to recycle and re-use."[7]

The preciousness of much of the work in this show should not have been a surprise to me, given the history of metalwork, in which detail and preciousness is so often a virtue. As a more or less mainstream (or counter-mainstream) art writer for forty years, I have no vested interest in the quality of craftsmanship, which is not to say that I can't appreciate it as an equal component of any work, along with content, form, meaning, and effect. But given the stigma associated with "prettiness" in the alternative artworlds I've lived in, and a personal history of condemning the "precious object" aspect of fine art since the 1960s, it was something of an obstacle. Metals are taken for granted in their beauty and uniqueness. The complex history and mythology of iron, the industrial strength and heft of steel, even the malleability of copper, are neglected in favor of the delicacy (dictated by fiscal value) of gold and silver. How much of the various materials' uniqueness is actually drawn upon in recent work? Yet certain objects impress in any context and simply are what they are – precious, and dazzling in their preciousness.

Some of the most interesting metalworkers today are committing alchemy in reverse — transforming the aristocratic background into a more democratic foreground, gold into steel, silver into tin, objects of delectation into objects of provocation, adopting a deliberately clumsy, industrial attitude and mechanical techniques to counter the preciosity of tradition. They are working against the grain. I liked the display strategy of some young German artists who displayed their raw, crude-looking but skillfully made and conceived jewelry in New York neo-industrial style, on flat tables set on saw horses[8]— even if it reminded me unpleasantly of the big, ultrachic, factory-like stores in New York with a few black clothes hanging on a few racks in a cavernous empty room.

One of the most interesting aspects of jewelry is, of course, the relation to self-presentation, to the body, to display, which was so well and so recently covered by Tacey Rosolowski in this magazine that I will just touch upon it, so to speak. "To be understood and recognized as human," she writes,

"the body must be socially constructed in terms of its adornments . . . . Conceptually and practically, our selves, our subjectivity, is intimately related to, and known through, a broad network of objects that extend and even stand in for the self." She observes that "men are receiving a message that women have lived with for years, that their gender is not something that comes from within; it is something purchased and created through acts of display." [9]

I'm a fine one to be writing about this aspect. Puritan that I am, adornment is not my forte. Except for earrings, I rarely wear jewelry; brooches look silly (on me) and I can't stand things around my neck; I'm trying to get into bracelets now that I live in the Southwest where stunning Indian work is everywhere. Nevertheless, I enjoy seeing beautiful things on other people, across the room, across the table, at a distance where it is more like art than self-display. In fact, I dislike certain kinds of jewelry (like the gobs of silver and turquoise worn by the rich in Santa Fe) not because of the work itself but because of the social relations implied, the expense displayed.

1970s feminism offers keys to thinking about traditional arts, human ethics, self construction and presentation, and the body. Some women in this exhibition identify their materials as *skin*, as did

Nevertheless, I enjoy seeing beautiful things on other people, across the room, across the table, at a distance where it is more like art than self-display.

many pioneering feminists. Some offer the wearer choices that society itself may withhold. Makers and wearers of body art choose, for instance, between symmetry and asymmetry, whether to harmonize or to throw wearer and viewer off balance. Among the questions feminists must ask about jewelry specifically designed to enhance or even to fetishize body parts: is it worth encouraging the dread male gaze? Or is it possible simply to defy the male gaze and make adornment that satisfies women's desires?

Despite the emphasis on self-ornamentation, even as an appeal to narcissism, there are no references in this exhibition to tattoos, piercing, or even traditional body painting. The grotesque is also neglected. And thinking about metal and the body, it's instructive to consider elements of comfort and discomfort. Armor, weapons, and imprisonment, for instance, were poignantly (and harshly) remarked upon in Fred Wilson's classic *American Metalwork 1794-1880* from his *Mining the Museum* project of 1992, in which the most elaborate antique pitchers, goblets, and tankards are juxtaposed against the equally utilitarian shackles used on slaves. Furniture and architecture are also about the body in life scale. Artists working in these fields deal with both the product and the socialized body, that of the worker who uses metal tools as well as those who consume the products. Are blacksmiths too earthy for this often academic milieu?

Most of the work in this show is small scale, if not *very* small scale, sometimes a curious choice raising questions of the relationship of scale to narrative and questions of detail versus fussiness. Perhaps I haven't yet learned to see clearly in this medium, on this scale. The miniature is not only made by painstaking hand but can be held in the hand, associating itself with the body by size as much as by form. Because it can be "taken in at a glance," the miniature is like a view rather than a story.

It also implies exacting labor and refinement, the passion for detail that is an integral part of metalsmithing. Computer chips are the contemporary equivalent of the Lord's Prayer on the head of a pin. The miniature, more than the gigantic, depends on contrast. Susan Stewart writes, "there are no miniatures in nature; the miniature is a cultural product, the product of an eye performing certain operations, manipulating and attending in certain ways to, the physical world . . . . The reduction in scale which the miniature presents skews the time and space relations of the everyday life world, and as an object consumed, the miniature finds its 'use value' transformed into the infinite time of reverie." [10] She describes a rich history of miniscule books (micrographia) produced as jewels, complete with enamels and gemstones and sometimes metal pages, some of which could actually be read. If small size makes things look far away, suggesting an homage to the past, how does this apply to jewelry, which is always seen close-up, merged with its foreground rather than a more abstract background?

Finally, it is difficult to introduce exhibitions chosen by others. While this collection of work does provide an opportunity to observe the very different ways the body can be drawn into collusion with its adornment and its surroundings, metal alone is not enough to unite the range of diverse content and intentions encompassed in the exhibitions in print. The survey format is outdated. "Theme" and issue-oriented shows can also incorporate a vast array of forms and styles. Followed across scales, subjects, intentions, and marketing targets, a unifying thematic thread could only improve most group exhibitions, unless the goal is a professional pat on the back rather than a challenging series of interactions between artists and audiences. There must be ways to incorporate larger issues, even in a notoriously decorative field, while maintaining its identity as precisely that. ■

1 What I call the "mainstream" and the "artworld" are of course not monolithic; when I use the terms somewhat derogatorily, I am talking not about the various tributaries and alternatives, but about the high end of the market concerned primarily with commerce and planned obsolescence.

2 Douglas, Mary. "Metalsmithing: State of the Art." *Metalsmith* (Exhibition in Print 1994): 4.

3 Probably in California, a friend comments.

4 Lane Coulter, for instance, in the late 1970s, did a performance/photodocumentation piece called *How to Make a New File Out of an Old Knife* and another that involved a big edible "Modernist" candy ring nibbled away at by new ideas.

5 See, for instance, *Heresies* No. 4: "Women's Traditional Arts: The Politics of Aesthetics," Winter 1978.

6 Wahl, Jonathan. *Metalsmith (Exhibition in Print 1999)*: 44.

7 Norton, Lisa. *Metalsmith (Exhibition in Print 1999)*: 9. Although I gather that Norton takes this position as a craftsperson and not as a sculptor in order to make a political argument on identity, this also furthers an irrelevant competition between fields. I, for one, would not hesitate to call Norton's installation in the *1999 EIP* "sculpture."

8 *Metalsmith* (Fall 1999): 48.

9 Rosolowski, Tacey. "Consciously Adorned," *Metalsmith* (Spring 2000):23.

10 Stewart, Susan. *On Longing*. Durham: Duke University Press, 1993. 55, 65.

METALSMITH

EXHIBITION IN PRINT 2000

This year *Metalsmith* turns twenty. Unlike a child, however, *Metalsmith* does not always show clear indications of its parentage. One has to look to find the eyes of its academic jewelry mother and many would say they have to look even harder to see the hair and nose of its production oriented father. Like a child throughout his/her maturation the magazine has managed to sometimes seem to be the offspring of only a single parent, and at other times appears to be an confusing mix of its assorted genes.

All of this becomes even more clear to me as I begin to end my eight year tenure as editor. To extend, many would say exhaust, the custodial metaphor, I feel like a parent who stepped in as the child was going away to college. What I adopted in 1992 was a publication straining at parental controls, but, a bit scared of the world outside of its comfortable and supportive home. My predecessor Sarah Bodine had taken a very unruly four year old and made it an intelligent, attractive, and forceful journal rightfully demanding the attention of the world outside of the immediate family. As far as I am concerned she did all of the really hard work. Like any teenager, the magazine I took over often had to be persuaded, more often than directed, negotiated with not commanded. Often my firm hand would meet resistance, and my suggestions were seen as meddling. But the character that was established in childhood was strong and not threatened by change. The magazine grew, changed, definitely altered its appearance, but generally, I hope, became an adult, tempered, mature, critical, and ready to meet the next century.

All of these thoughts seem particularly appropriate in the light of this the seventh annual *EiP*. Perusing these pages, we all have a lot on which to brag. First and foremost, the work reproduced herein is a fine representation of the field. Like any snapshot, I am sure that years from now some of us will smile at certain fashions, but the quality and commitment to excellence will endure. The fact that Lucy Lippard, a significant critic from outside of the field, has written the essay, both challenges and affirms the broad-based nature and relevance of our endeavors.

This publication involves the participation, hard work, week long phone tag, enormous organizational logistics, literal box schlepping, and endless paper shuffling of a far large cadre of individuals than can be adequately thanked here, but I must attempt, at least, a partial list. Thanks to the board of Directors and Executive Director Dana Singer for their vote of confidence in funding and directing this effort. Thank you to EAC members, both past and present who have labored to organize, streamline, and oversee the production of every *EiP*. An indefatigable trio of jurors, Ramona Solberg, Rachelle Thiewes, and Tom Herman sorted through an enormous number of slides, strained to cull that number to the necessary forty artists, and discussed and debated the implications and importance of their choices with professionalism and acuity. Katherine DeLong and a committee of volunteers, including, but not limited to, Joan Tenenbaum, Gary Grossman, and Glen Paris collated, filed, and stapled literally into a new century to insure that the editor would receive an organized and cohesive body of information. Thanks to Catherine Jacobi and Debbie Holm of Ted Studios, who arranged and designed the material into a visual document that promotes, enhances, and celebrates the work of the most important contributors of all: the artists who work diligently, and often it might seem thanklessly, to enrich our world with objects of skill, value, beauty, and meaning.

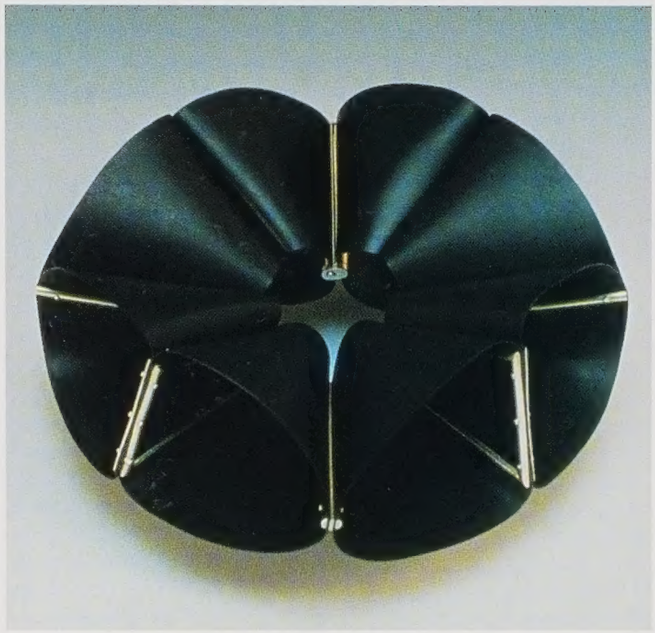
Frank C. Lewis

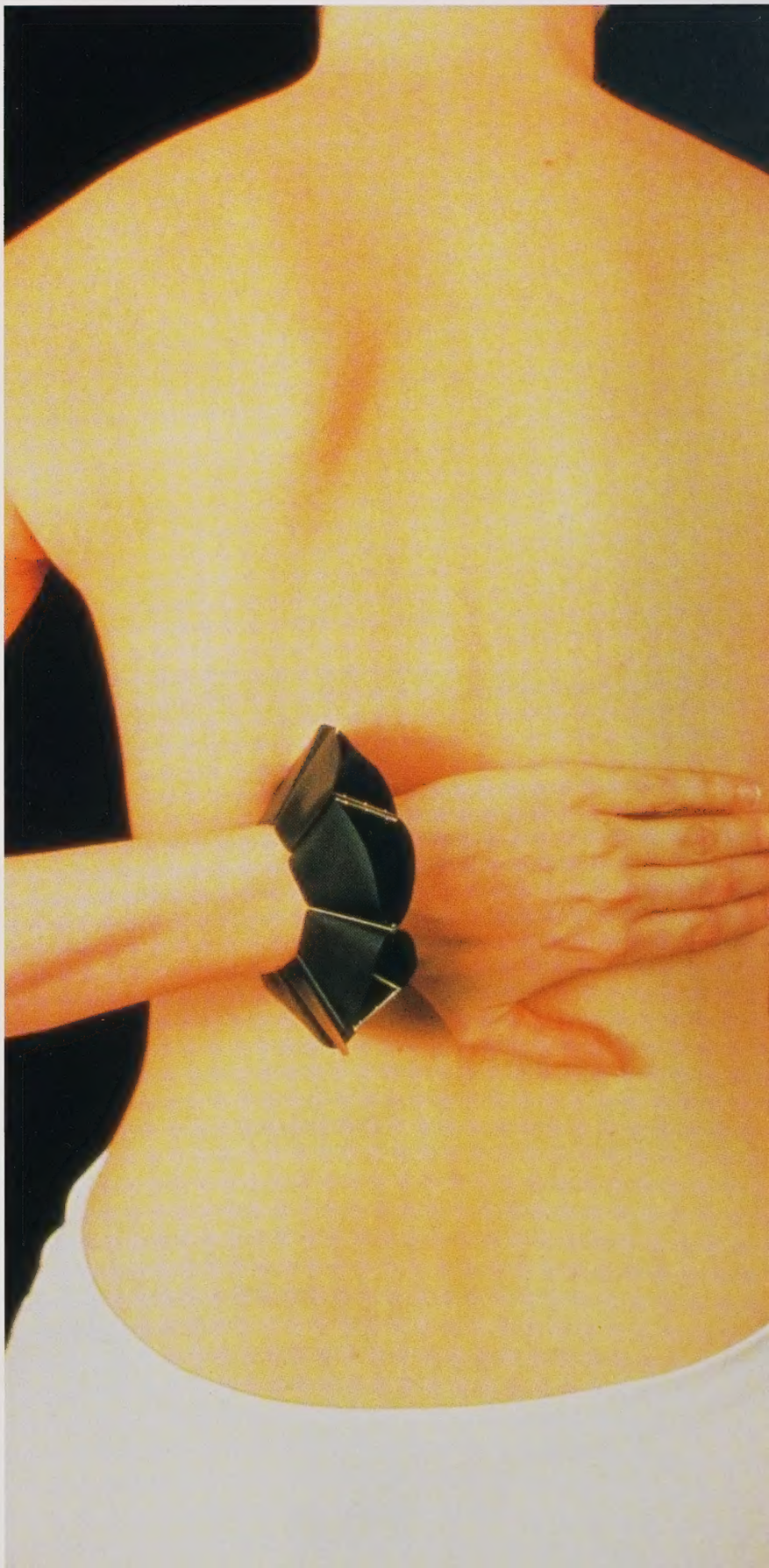
JANE ADAM LONDON, GREAT BRITAIN

above *Untitled* (neckpieces), 1999, anodized aluminum, silver, stainless steel, 13 x 6 x $^1/_2$", Photograph by Joël Degen
left *Untitled* (bangles), 1999, anodized aluminum, $2^1/_2$ x 3 x 3", Photograph by Joël Degen

I have always enjoyed using color, and creating preciousness by the treatment of metal rather than in its intrinsic value. I want my jewelry to be worn: therefore it must be inviting to wear. My belief is that beauty can be — indeed maybe has to be — intelligent, and can touch the mind as well as the heart.

These pieces are the result of ongoing technical experimentation into the possibilities and limitations of anodized aluminum, but I hope they have an organic quality, in the sense of seeming to have grown naturally, and that of evoking memories of natural forms: shells, buds, seeds, or pods.





MARU ALMEIDA EUGENE, OREGON

above *Untitled #1* (bracelet), 1998, silver, rubber, $1^1/_2$ x $3^1/_5$ x $3^1/_2$", Photograph by Mick Briscoe
right *Untitled #1* (bracelet: view with model), 1998, silver, rubber, $1^1/_2$ x $3^1/_5$ x $3^1/_2$", Photograph by Mick Briscoe

My interest in creating jewelry comes from its close relationship with the body, utilizing it not as a stage but as another element of the work. Each part of the body has a particular movement and form which I integrate into the piece. These bracelets must be worn in order to react with the movement of the arm. This movement causes these black rubber bracelets to collapse and resurrect, due to the supporting structure underlying the rubber. My designs employ the particular physical qualities of non-traditional materials like the flexibility of rubber. Contrasting the precious to the non-precious elevates the material while playing with the concept itself.

DIANE ECHNOZ ALMEYDA MIAMI, FLORIDA

right *Waterlilies* (basket), 1999, fine silver, plique-a-jour enamel, 6 x $4^{1}/4$ x $3^{1}/2$", Photograph by Dan Loffler
below *Pastels - Untitled* (bowl), 1999, fine silver, 18k, plique-a-jour enamel, rhodochrosite, $1^{1}/2$ x $3^{5}/8$ x $3^{5}/8$", Photograph by Dan Loffler

Having always had a love for working with metals — yet desiring a larger palette of color from which to draw — plique-a-jour enameling has been the answer to my dreams. The extensive metalwork "skeleton" challenges my design and technical skills, while the endless variety of colors provided by the utilization of enamels provides me with unlimited expressions of my moods and feelings.

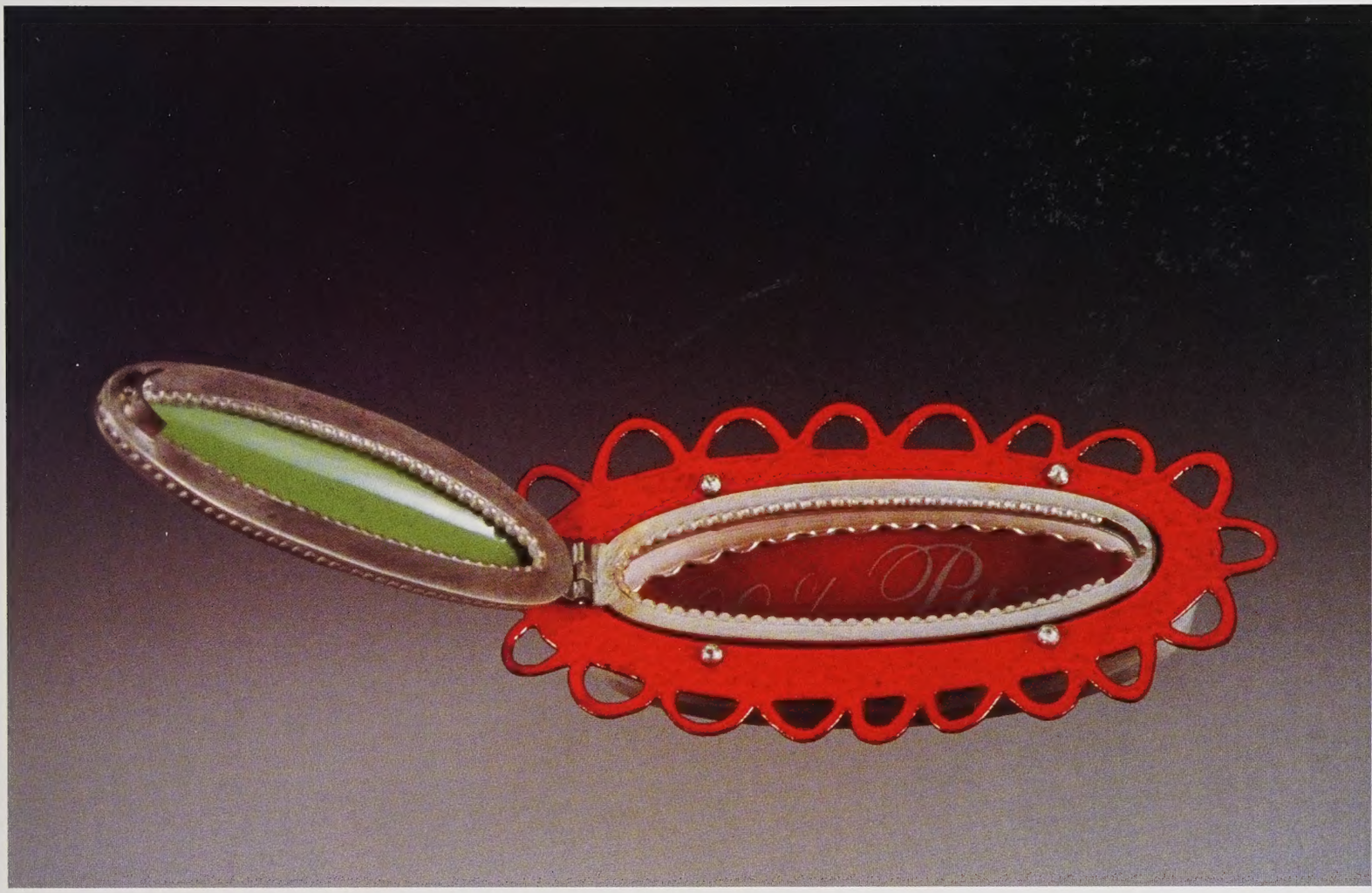
MICHAEL AND MAUREEN BANNER MONTEREY, WASHINGTON

below *Avian* (teapot), 1998, sterling, rosewood, 10 x 9 x 4". Photograph by Paul Rocheleau
right *Crossbill* (teapot), 1998, sterling, rosewood, 10 x 6 x 3". Photograph by Paul Rocheleau

A teapot is a compelling image; functional, balanced, reflecting our interest in natural forms.

The immense challenge of manipulating sheet silver using traditional hand tools and techniques to express these ideas is Michael's passion.

For thirty plus years, we have worked together. I am design catalyst. Michael is energy and skill.



JAN BAUM PORTLAND, OREGON

above *100% Pure* (brooch locket: detail), 1999, silver, enamel, copper, found tin, stainless steel, $2\frac{3}{4} \times 1\frac{3}{8} \times \frac{13}{16}$". Photograph by Bill Bachhuber

left *Memorare* (box with four pendants), 1999, 18k, silver, salt, steel, flocking, mixed media, Overall: $10 \times 7 \times 1\frac{1}{4}$", Salt Pendant (left): $1\frac{5}{8} \times \frac{3}{4} \times \frac{3}{4}$", Raisin Pendants (right): $1 \times \frac{7}{16} \times \frac{7}{16}$". Photograph by Phil Harris

My work explores several themes that are humanist in nature. Most recently, I have been focusing on expression or spirit largely through the arena of decoration and ornamentation. At the foundation of my investigation are the following quotes by E. H. Gombrich and Suzanne Langer, respectively: " . . . rarely do we ask ourselves what it [decoration] is all about and why humankind has felt this universal urge to expend vast amounts of energy on covering things with dots and scrolls, chequerboard or floral patterns . . ." and "[decoration's] office is to not only indulge perception but to impregnate and transform it." These words lead me to ask: What is added when something is ornamented? What is in decorative patterns and the ornamental?

CATHERINE BÉCHARD MONTRÉAL, QUÉBEC, CANADA

above *Cabinet de curiosité* (sculpture), 1998, sterling, photographs, coral, found objects, $3\frac{1}{8} \times 3\frac{1}{2} \times \frac{1}{2}$". Photograph by Paul Fournier
left *Untitled* (rings), 1998, sterling, photographs, glass, $1\frac{1}{2} \times \frac{3}{4} \times \frac{5}{8}$", $1 \times \frac{3}{4} \times \frac{5}{8}$", $1\frac{1}{2} \times \frac{3}{4} \times \frac{5}{8}$". Photograph by Paul Fournier

My work is inspired by the idea of creating objects that arouse our curiosity, of using objects in unusual ways, and of altering the way we perceive them, of exploring the places that shape us and that inform our relationship with the world; of seeing what we touch, of hearing what we see, of feeling what we think, and of considering who we are. Boxes and containers are a great source of inspiration for me: in them, we can find the concepts of secrecy and privacy. In them, we can find fragments of life, stories to decode and to interpret.

SHARON BOARDWAY PORT TOWNSEND, WASHINGTON

below *To hold the sky in its place, Series #1* (necklace), 2000, bronze, sterling, beach glass, 25" length. Photograph by Frank Ross
left *Wild Rose Necklace, Series #1*, 2000), slate, rhodonite, bronze, sterling, 26" length. Photograph by Frank Ross

My work's origin is found in what I call "archetypes of nature," such as a leaf, a circle, or a stone.

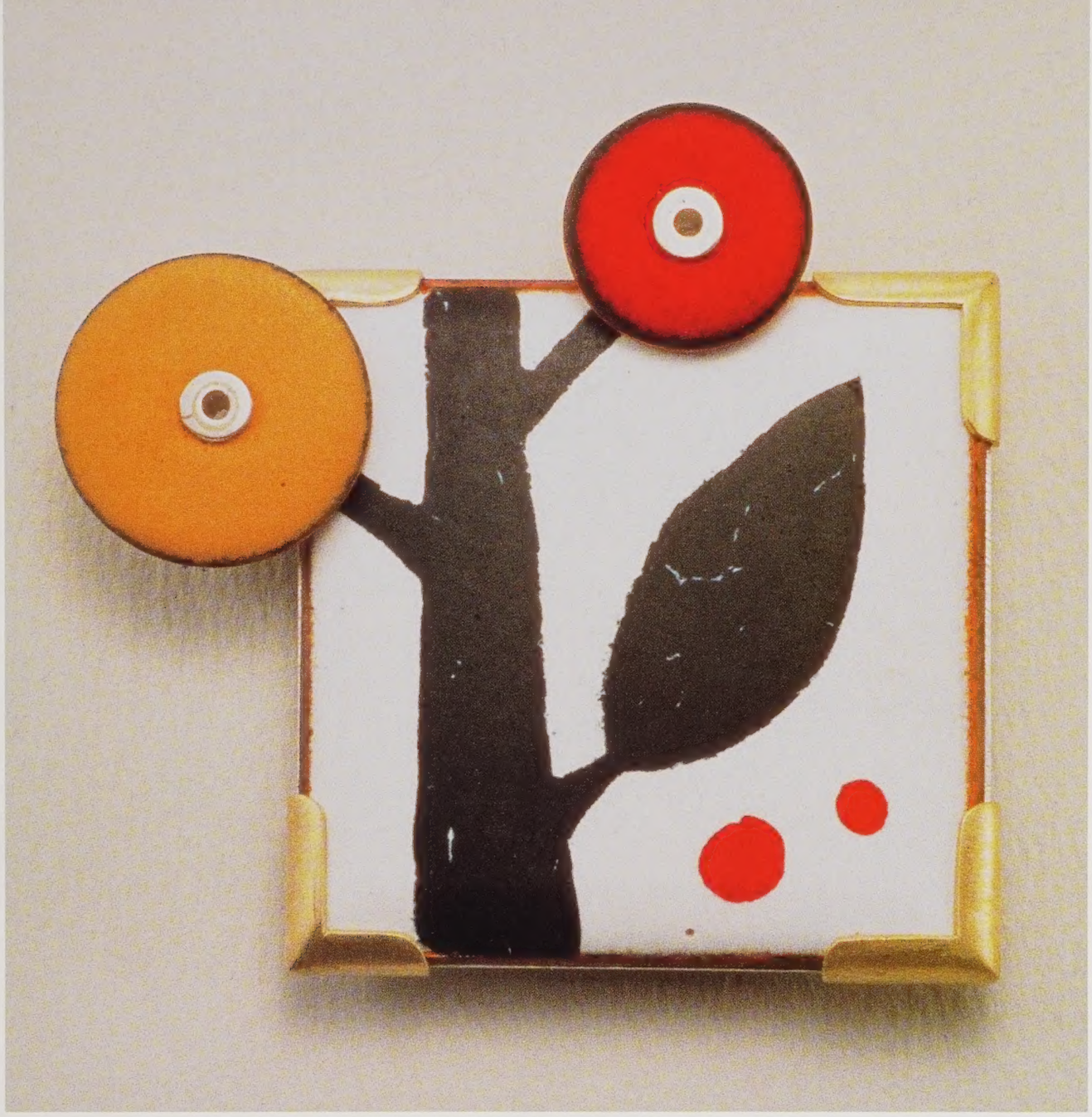
Carl Jung proposed that round stones are a symbol of the self, that trees and their leaves are akin to gods, and that the circle represents the most vital aspect of life.

As a people, we have loaded these simple elements of nature with great meaning. As a maker, I am aware of this both consciously and unconsciously. If a simple leaf shape shows up repeatedly, I think there is more to that than just its being "a nice shape."

ELIZABETH BONE LONDON, GREAT BRITAIN

left *3 Rings*, 1998, silver, oxidized silver, 18k plate, Left: 2 x $^{7}/_{16}$", Middle: $2^{3}/_{8}$ x $^{7}/_{16}$", Right: $2^{3}/_{8}$ x $^{7}/_{16}$". Photograph by Joël Degen
below *Three Necklaces*, 1998, silver, white metal, stainless steel, 18k plate, Left: $3^{1}/_{4}$ x 1 x $^{1}/_{2}$", Middle: $3^{3}/_{4}$ x 1 x $^{7}/_{16}$", Right: 3 x 1 x $^{1}/_{2}$". Photograph by Joël Degen

My designs are minimalist in style with strong geometric forms and a modernist influence. I am motivated by process and material. I enjoy containment or the suggestion of it, and this theme runs throughout my work. My working vocabulary contains many visual references to mechanical production, though this belies the fact that the pieces are entirely produced by hand processes. I aim to make pieces that are innovative, original, and adaptable, well made and not always immediately obvious.



HEINZ BRUMMEL MINNEAPOLIS, MINNESOTA

above *Winter Fruit* (brooch), 1999, enamel, silver, 18k, $1^5/_8 \times 1^5/_8$". Photograph by Heinz Brummel
left *Hunter* (pendant), 1999, cloisonné enamel, lapis, bone, black onyx, 4 x 2". Photograph by Heinz Brummel

As a self-taught metalsmith and enamelist, my work is driven by an innate impulse — the need to make, "facere". . . things, objects, systems; the greatest challenge being to synthesize the traditions of fine craft with the conceptual qualities and formal requirements of fine art.

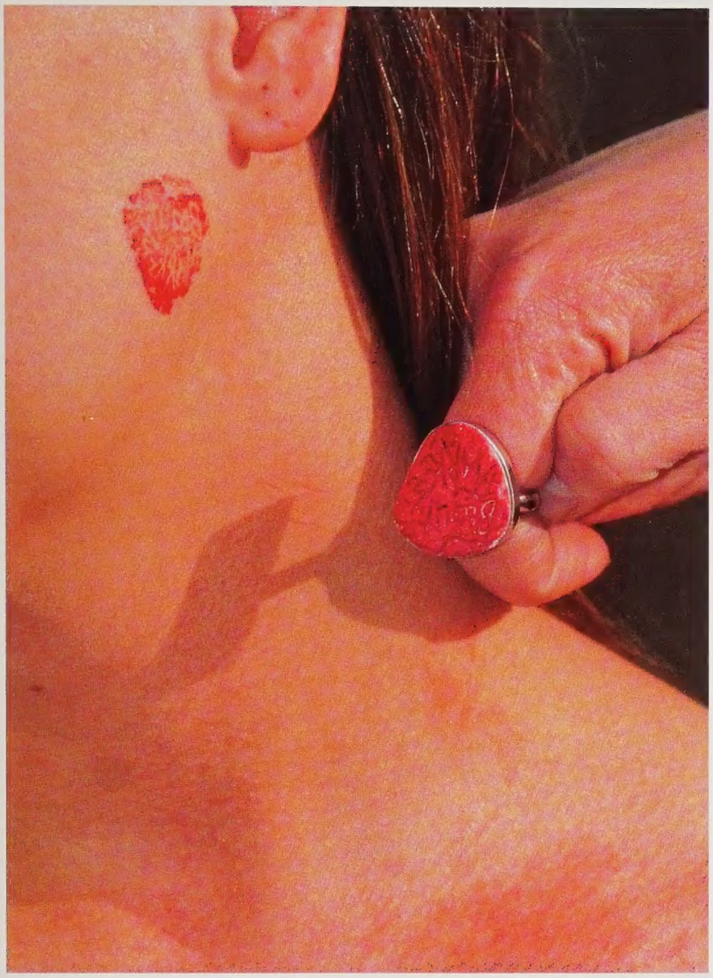
I seek ways to figuratively and literally elevate/animate my objects into space by designing systems that ask the viewer to regard these functional objects as microsculpture inhabiting small spaces in a macro world.

Paul Klee, Alexander Calder, and many other artists of the late nineteenth and early twentieth century are admired, not for their direct influence on me, but for being kindred spirits pulling water from the same archetypal well.

SOPHIA CALDERWOOD KENT, OHIO

above *Untitled* (bracelet), 1998, sterling, $^{3}/_{4} \times {}^{3}/_{4} \times 3$". Photograph by Sophia Calderwood
left *Untitled* (bracelet), 1998, sterling, dyed polyester resin, $1^{1}/_{4} \times 1^{1}/_{4} \times 3^{1}/_{2}$". Photograph by Sophia Calderwood

Designed to engage the senses, my jewelry references the decorative elements of flowers, whose color, shape, and scent are used to attract insects for the purpose of pollination. Some pieces draw attention by making sound, others by transferring scent through the act of touching (where perfume is held in the hollow of a ring or emanates from scent-soaked foam). A few release colored powder, "pollinating" on contact. Jewelry has always functioned as a way of attracting attention; I have mimicked the mechanisms found in botany that fulfill the same role.

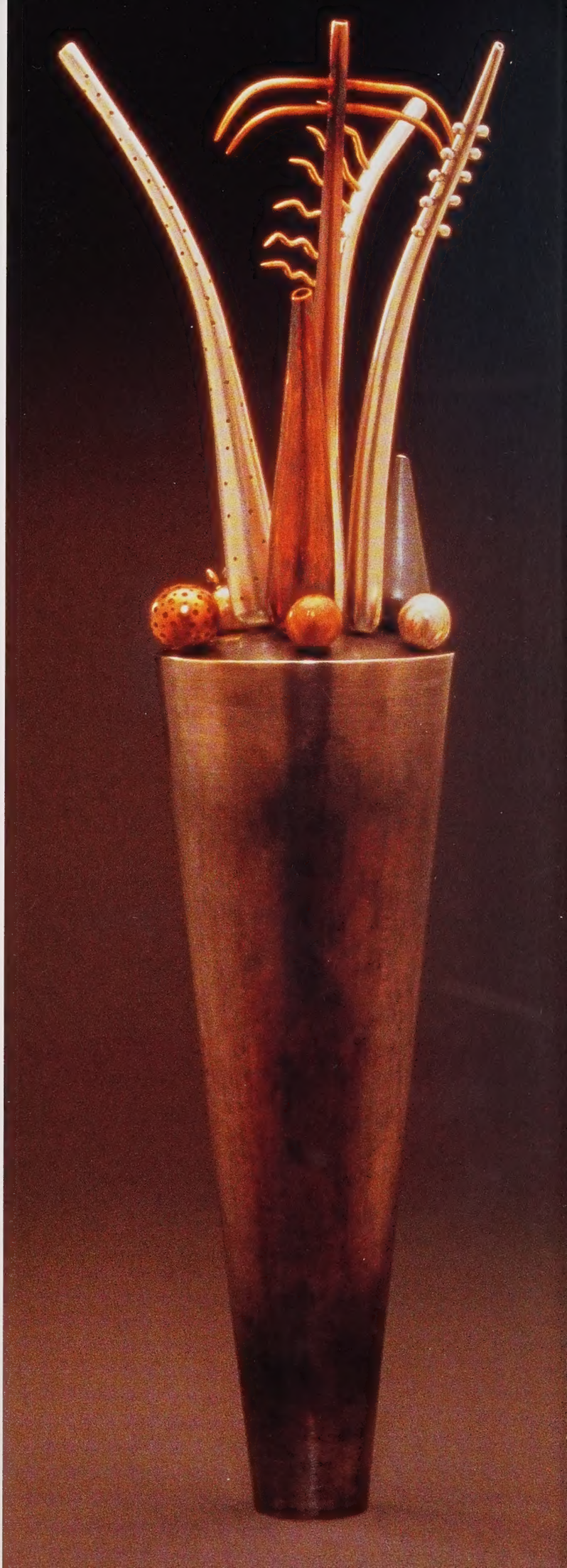


HEIDI COFFIN ALBUQUERQUE, NEW MEXICO

left *Beauty Marks* (stamp set), 1998, silver, rubber, port wine, black ink
1 x 1 1/8". Photograph by Studio Seven
below *Beauty Marks* (stamp set), 1998, silver, oak, rubber, vinyl, port wine, black ink, transfer type, aluminum plaque, Stamp: 1 x 1 1/8". Photograph by Studio Seven

Western society acknowledges that the stigmatization of an individual is extremely damaging to a person's sense of self-worth; yet in all of our enlightenment, those bearing naturally imposed physical deviations are still stigmatized. In creating work which heightens the audience's awareness of that which is stigmatized, I hope to invoke a sense of empathy and understanding in my audience.

In Beauty Marks, a mark similar to a birthmark or a mole is imposed on the viewer's face by one of the rings/stamps, thus causing him/her to experience the stares and inquiries one with a natural deviation routinely encounters. The text of the *hada palu* stamp and the beauty marks stamp appear in reverse on the viewer/participant's face and can only be read by looking at the mark in the mirror. Upon reading the mark, the viewer is referenced by the footnotes back to the text on the case.



NANCY MEGAN CORWIN SEATTLE, WASHINGTON

above *Abba* (menorah), 1999, sterling, 24k, 12 x 6 x 6", Photograph by Douglas Yaple
right *Vase with 9 Hair Pins*, 1999, sterling, 18k, 24k, 15 x 3 x 3". Photograph by Douglas Yaple

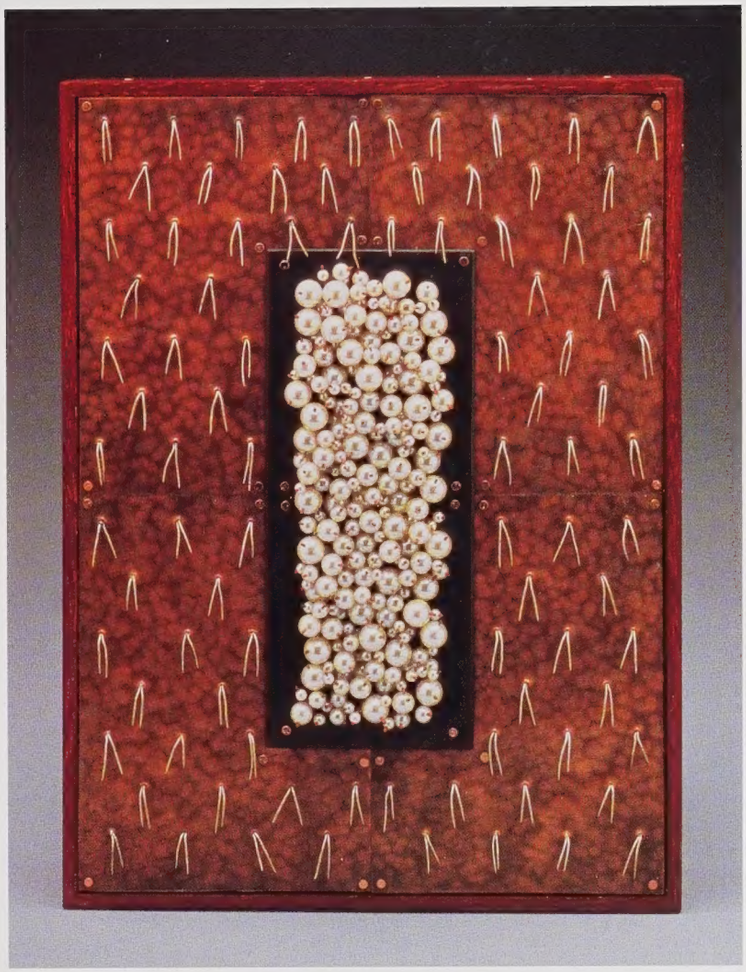
A few years ago, I began a series of small vessels that were initially inspired by a study of historic Japanese helmets and botanical forms. These seemingly unrelated elements were fascinating to contrast, and have led to a developing philosophy about the representation of the physiological and emotional course of a human life.

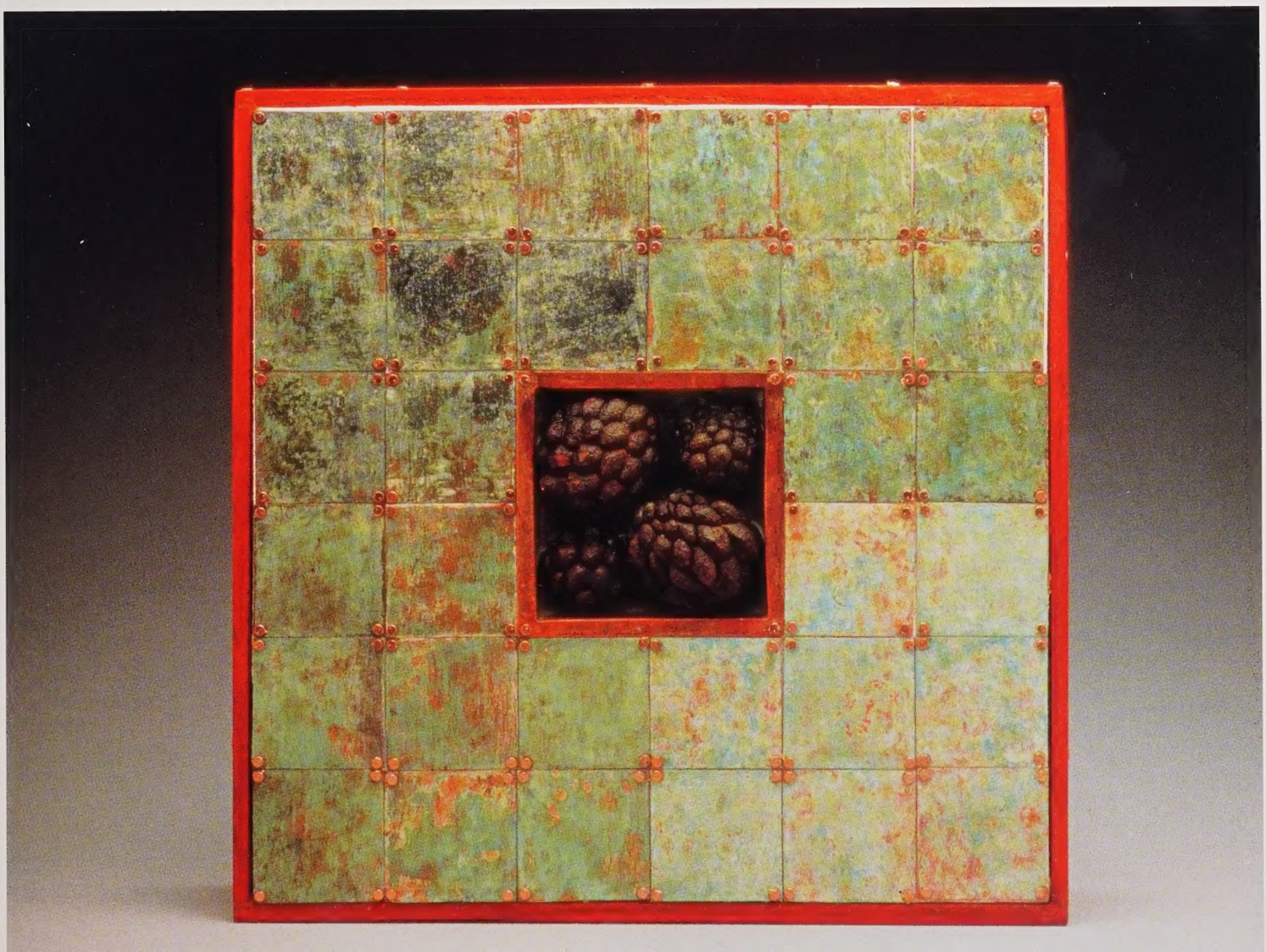
The botanical textures and forms in these pieces are combinations of imaginary and existing plant parts. Many of the vessels are meant to hold scented oil, with the stoppers functioning as hair ornaments with long pins. The wearer pulls the hair pin from the container, withdrawing the oil and giving the piece a new life by placing it in the hair.

MEGAN CRONIN ROSLINDALE, MASSACHUSETTS

below *Contained* (wall sculpture), 1998, copper, brass, cones, pigment, wax, wood, $10^5/_8 \times 10^5/_8 \times 2\ 1/8$". Photograph by Dean Powell
right *Offering* (wall sculpture), 1999, copper, silver, glass pearls, wood, $12 \times 9 \times 2\ ^1/_2$", Photograph by Dean Powell

My intention in fabricating these objects is to construct a small arena of perfectly balanced tension which is arrived at through the use of opposing materials. Contrast and duality intrigue me in all forms — be they visual, tactile, or emotional. Obvious disparity between the elements is meant to parallel the contrary nature of the human temperament. Objects that outwardly explore themes of organic versus geometric, attraction versus repulsion, impulse versus restraint, and control versus chaos are meant to lure others into contemplation in hopes of understanding a subtle, unspecified narrative.





LISA AND SCOTT CYLINDER VIRGINVILLE, PENNSYLVANIA

left *"Checker" Gamebird* (brooch), 1999, sterling,, bronze, 18k bi-metal, epoxy resin, found object, $3^1/_2$ x 3 x 1". Photograph by Jeffrey K. Brady
below *"Grand Hotel" Gamebird* (brooch), 1999, sterling, brass, epoxy resin, 23k gold leaf, found objects, paint, 4 x $3^3/_4$ x 1". Photograph by Jeffrey K. Brady

Over the years, we have evolved into an equal team with a wonderful sense of balance: Salt and Pepper, Ocean and Beach, Pencil and Eraser. Although neither one of our working methodologies has come to be dominant, we have developed a working relationship based on give and take.

Our jewelry occupies an odd space somewhere between logic and intuition. Sometimes an idea dictates which path we follow and, at other times, materials lead us. We share a love of materials, and we have allowed ourselves to be free to explore any materials that we feel are appropriate for a particular piece, whether they be found, manufactured, or made by us. Although our work is sculptural, we are concerned about the pieces functioning as jewelry; wearable and intimate objects that address craftsmanship, weight, and scale as much as concept and design.

We are inspired by the place where we live and work, one of natural beauty. Our work conveys allegories about this environment through the creatures who are its players. These are stories about their habits and habitats, as well as our own, coexisting both in the natural and man-made world.

These pieces also serve as a metaphor for us as partners in work and life. The bird, the nest, the egg . . . all parallel what we do and who we are. They are also an homage to our surroundings and to what we love as artists, parents, and as husband and wife.

NICOLE DESCHAMPS ANN ARBOR, MICHIGAN

left *Pendant #2*, 1999, sterling and copper, mokumé, 3 x $^{3}/_{4}$ x $^{1}/_{2}$". Photograph by Kevin Montague
above *Hexagon and Bullet Pendant #3*, 1999, sterling and copper, mokumé, 3 x $^{3}/_{4}$ x $^{1}/_{2}$". Photograph by Kevin Montague

Inspired by geometric shapes and repetition, my current works investigate and utilize the precision and virtual capability of computer technology. The pieces were designed in the virtual environment where Computer Aided Design (CAD) software generated the mathematical design data of the object. The design data was then transferred to the computer aided manufacturing machines for fabrication. Specifically, the subtractive process of Computer Numerical Controlled (CNC) milling used the CAD information to precisely carve fine-layered mokumé gane billets. After the CNC milling, the pieces were finished with traditional metalsmithing techniques.

BETTINA DITTLMAN AND MICHAEL JANK SPRINGFIELD, OREGON

above *Foreverrings* (rings), 1999, fine gold, fine silver, copper. Photograph by Dittlman/Jank
left *Foreverring* (ring), 1999, fine silver, $^{7}/_{8}$ x $1^{3}/_{16}$ x $1^{3}/_{16}$". Photograph by Dittlman/Jank

FOREVERRINGS

TOGETHER
TOGETHER
TOGETHER
TOGETHER
TOGETHER
TOGETHER
TOGETHER
TOGETHER

GOLD,
SILVER,
COPPER
FORGING
GROWING
PIECE
BY
PIECE
EVERYTHING THAT HAPPENS IS IMPORTANT

CENTER YOURSELF, HE SAID

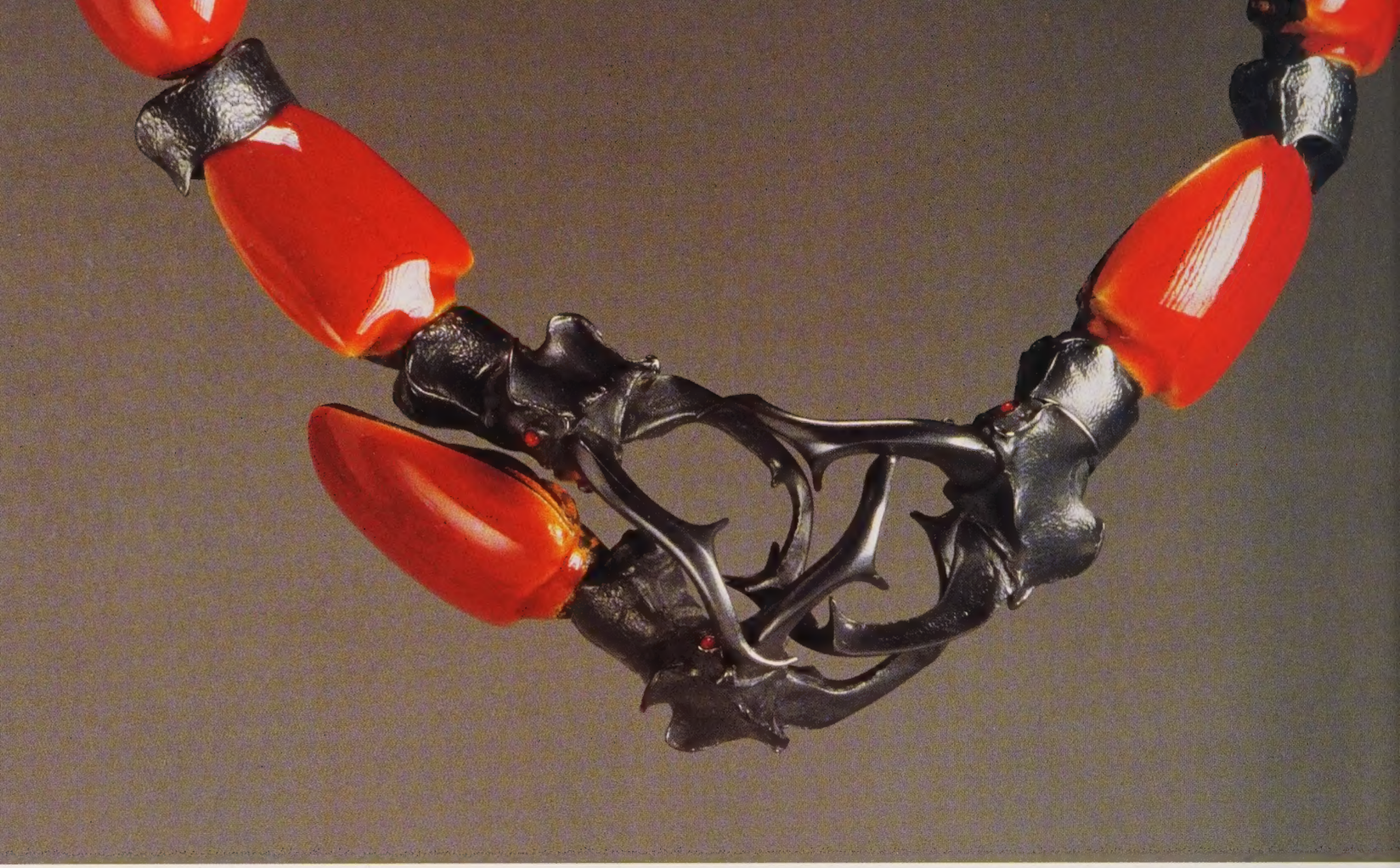
DARLYS EWOLDT CHICAGO, ILLINOIS

left *Stratifications* (sculptural vessel), 1999, copper, patina, angle raised, formed, fabricated, patinaed, 12 x 24 x 15". Photograph by Darlys Ewoldt
below *Cradle - Days Go By* (sculptural vessel), 2000, copper, patina, angle raised, formed, fabricated, patinaed, $5\frac{1}{2}$ x 19 x 8". Photograph by Darlys Ewoldt

In my work, the vessel is an object of containment, protection, or shelter. The mystique and secrets of the interior spaces inspire introspection, evoking images held in memory or encountered in reality. The exterior form of the vessel often contrasts with the inside, resulting in a dichotomy of spirit.

Creative influences are derived from landscapes, movements, and objects observed in nature, poetry, and random voyages of the imagination.

I enjoy the physical process of manipulating metal. Three-dimensional forms can be realized by the hammering and fabrication of flat sheet. Layers of chemicals applied to the metal result in a rich surface coloration.



DAVID C. FREDA SAN CLEMENTE, CALIFORNIA

left *Study of Northern Black Rat Snake Necklace*, 1999, fine silver, glass, enamels, $^1/_2$ x 2$^1/_2$ x 5". Photograph by Robert Butcher
above *Stag Beetles in the Red* (necklace, detail), 2000, fine silver, 18k yellow, sterling, glass enamels, 1$^1/_2$ x 5 x 4$^1/_2$". Photograph by Storm Photo

Among the first images created by man were those of animals. One cannot trace the history of art without reference to the animal image. Since prehistoric times, the animal world has provided man the imagery by which to visually explain important aspects of himself and his life. The animal image provides a universal language that all cultures can share. Until the extinction of the last species, man will draw upon the animal world for his inspiration.

I also probe the world of animals for my imagery. Bird watching, taxidermy, falconry, scuba diving, rock climbing, et cetera, have educated me to the point where I can express the natural world in an artistic sense. My forms are derived from these experiences. Some compositions feature realistic "renderings" of animal forms while others are abstractions suggesting a particular animal structure. I challenge myself with a particular theme and create from it an unexpected or surprising result. To obtain this, I often juxtapose the animal image or abstraction with twentieth century materials such as aluminum, acrylic, niobium, et cetera, while maintaining the sense of a natural habitat via color, texture, and movement. I feel I share a kinship with artists of the past whose intimate knowledge of the natural world also provided them with their concepts.

GREG GEHNER SOUTH WALDEN, VERMONT

below *Equation: S=F/A* (sculpture), 1998, steel, oak, 52 x 20 1/2 x 77". Photograph by Jeffrey Bruce
right *Untitled* (sculpture), 1998, steel, oak, 55 x 37 x 36". Photograph by Jeffrey Bruce

The major focus of my current metalwork concerns adapting mechanisms to sculptural form in order to attain a reinvention of objects initially possessing useful or amusing values. Utilizing combinations of disparate design elements and materials, I create an interplay of form and function, rawness and refinement, the organic and the geometric, the lighthearted and the serious, tools and toys. Through reinvention, I try to capture in my work the implied seriousness or function of a "tool" and the entertaining or trivial elements associated with a "toy."

THOMAS HILL SAN FRANCISCO, CALIFORNIA

above *Hounds* (sculptures), 1999, steel wire, copper mesh, Left: 20 x 26 x 6", Right: 30 x 30 x 12". Photograph by Stephen Brayne
right *Kiwi* (sculpture), 1999, steel wire, sheet, 18 x 14 x 12". Photograph by Stephen Brayne

My pieces are all made using mild steel wire, with additions of steel or copper sheet and copper meshes. I consider myself to be both a draftsman and a metalworker. My three-dimensional pieces are based on drawn studies of birds and animals in motion. I find that the steel wire I use behaves in much the same way as a quickly drawn line; and, thus, I am able to create, in effect, a three-dimensional "sketch."

SARAH HOOD SEATTLE, WASHINGTON

right *Arboretum* (necklace), 1999, sterling, dried magnolia leaves, linen, 16 x 16 x 5". Photograph by Doug Yaple
below *Malden Avenue East* (necklace), 1999, sterling, Chinese lantern pods, 8 x 8 x 1". Photograph by Doug Yaple

I am interested in an archetype, a sidelong glance at form, an image from memory. I want my pieces to reflect my relationship with nature, the fragmentation of their forms suggesting not only their inherent decay but their eventual reintegration into the world of the living again. Each piece is a snapshot of the natural world, clouded by perception, or dissected into singular, elemental components. As a transcript of growth and decomposition, this work is about nothing more complicated than process.

ENID KAPLAN MONTRÉAL, QUÉBEC, CANADA

left *Talking Sticks* (object-sculptures), 1998, sterling, brass, branches, bones, paint, 26-30 x 6 x 2-3". Photograph by Paul Fournier
above *Initiation* (wall relief with brooch), 1998, sterling, brass, acrylic, wood, mixed media, 14 x 13 x 3". Photograph by Paul Fournier

My pieces are mixed-media assemblages combining constructed elements with a wide range of found objects I may encounter in alleys or streets of my daily life. I approach this work as a dance between the intentional and the accidental, allowing my images to be informed and formed by the found objects. The process of assemblage takes on a journalistic quality for me as a "map" of my own personal voyage as an artist and a woman in our society. Sometimes it will feel appropriate for an element of the work to be a removable piece of jewelry, as in *I of the BeHolder*, allowing the observer to more actively engage in the experience of the piece.

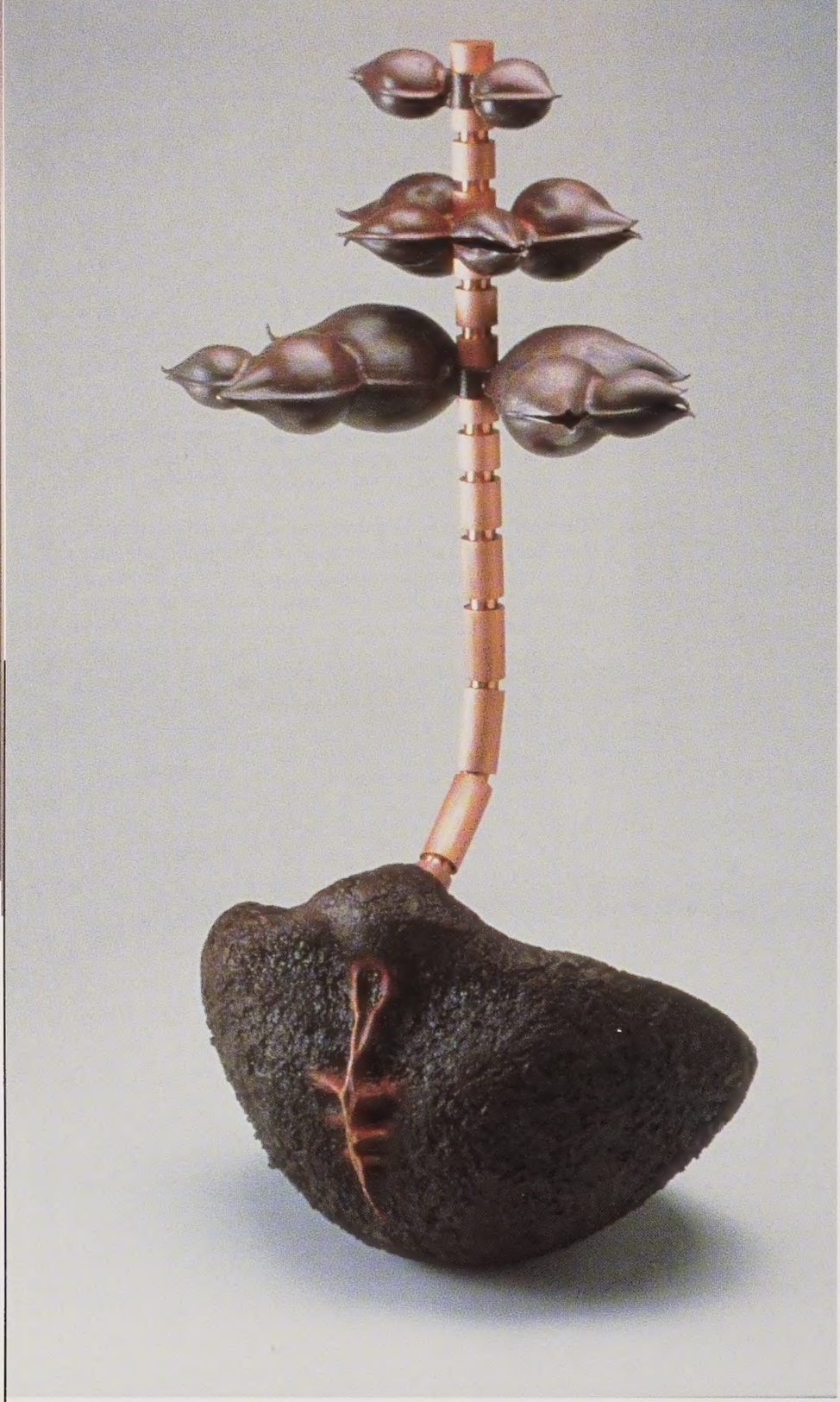
KEITH E. LO BUE CASTLE HILL, AUSTRALIA

left *The Voice of Joy* (neckpiece), 1998, silver spoon, eyeglass lens and frame, porcelain teeth, opal, Eucalyptus seed pods, brass finial, coat hanger wire, bead, engravings, sterling, leather, paper, soil, $3^1/_5 \times 3 \times 1$". Photograph by Keith Lo Bue

below *A Man of Bones* (brooch), 1999, maple sugar tin, bone, Yellow Jacket abdomens, Hummingbird feathers, glass, mica, carte-de-visite photographs, soil, $3^1/_2 \times 2^1/_5 \times 5$". Photograph by Keith Lo Bue

The work I produce has always involved making connections between disparate phenomena: reality and surreality; preservation and decay; memory and forgetting. There is a deliberate effort to create in my artwork a fragile technology of bone and soil, exhumed from the scattered shards of lives preceding our own. In this way, I can strike an empathy with those who reached for the promise of progress with one hand while shielding their fallibility with the other.

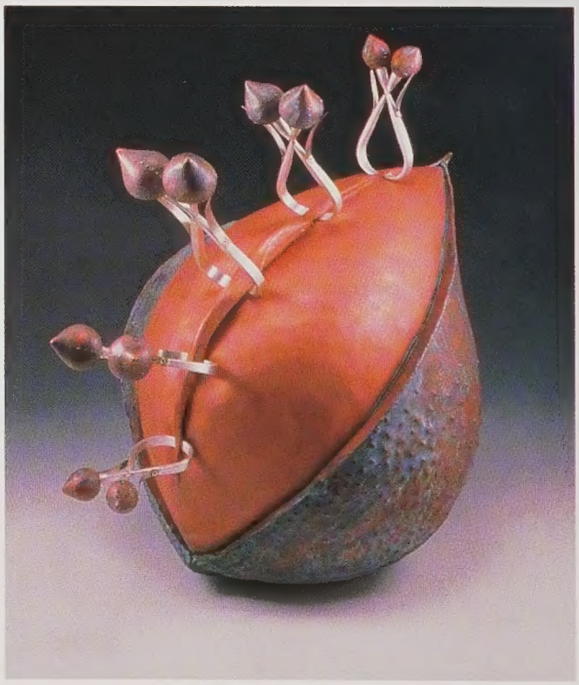
My material process is crude and intuitive, while trying to create objects of careful detail and structure. This dichotomy keeps the creative impulse coursing through me, the thrill of making, married with the spontaneity of instinct.



ANA LOPEZ GATLINBURG, TENNESSEE

left *Column, back* (sculpture), 1999, copper, modeling paste, paint, 27 x 12 x 11". Photograph by Tim Thayer
below *Form with Clamps* (sculpture), 1999, copper, silver, nickle, chemical patina, 14 x 12 x 14". Photograph by Tim Thayer

I am attracted to the idea of metal as skin and the relationship of the physicality of the piece to the corporeality of the maker. I draw influences from the stuff of life: human anatomy, shells, flowers, and etceteras. Metalsmithing has a history in both Art Craft and Industrial Craft, the second being frequently overlooked. I incorporate objects from industry, both to contrast with the more sensual forms, and to create new hybrids in a physical fiction. Their success lies in their familiarity that is still unnameable. In the space where two disparate things meet, a third meaning is created.



JOUNG-MEE DO SEOUL, KOREA

left *Bowls*, 1998, mild steel, fine silver, 24k, bronze, $7^{3}/_{4}$ x $11^{7}/_{8}$ x $7^{1}/_{8}$". Photograph by Terence Bogue
below *Various Pendants*, 1999, mild steel, stainless steel, fine silver, Average size: 2 x $2^{1}/_{2}$". Photograph by Terence Bogue

I have chosen *Pojagi* (traditional Korean wrapping cloths) and *Iybsa* (a traditional Korean metal inlay technique) from my Korean culture and incorporated them into the context of the contemporary object and wearable pieces.

The visual concept of my body of works is built upon my personal character, desires, and wishes, resulting in sensible reasoning and controlled sentiments.

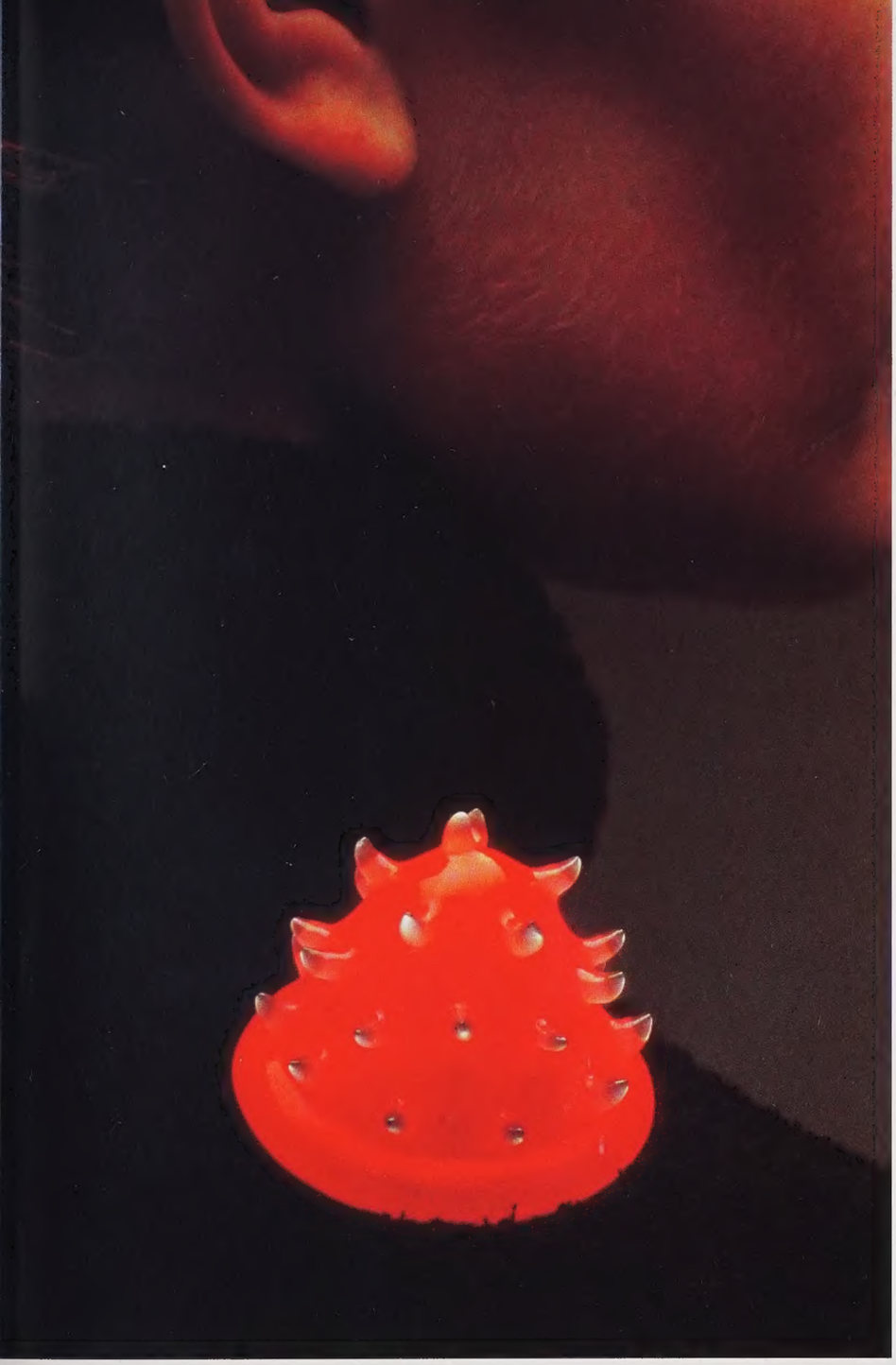
The play of making pieces can be interpreted as the warm communication between the maker and wearer/viewer, and also as the harmony with our life.

GINA PANKOWSKI SEATTLE, WASHINGTON

below *Vortex* (necklace), 1999, 18k, sterling, 12 x 7 x 1/4". Photograph by Douglas Yaple
left *Monarch* (necklace), 1999, 22k, 18k, 14k, sterling, pearls, 16 x 7 x 1". Photograph by Douglas Yaple

Making jewelry is a passion for me. My collected experience of image, form, and process are integral to my creative outcome. Structures like a Diatom composed of line, creating pattern and ultimately form, fascinate me. The image of an unfurling leaf or a suspension bridge inspires me. In my jewelry, these images come together as organic architecture.

Working primarily in gold and silver, I fabricate and form my pieces using traditional jewelry techniques. I prefer to make neckpieces because of their potential to transform the wearer. I choose jewelry as my form of expression because it allows me to turn my passion for making into a sensual and personal experience.



ADAM PAXON GLASGOW, SCOTLAND

left *Brooch*, 1999, acrylic, $1^{3}/_{4} \times 1^{7}/_{8} \times 1^{7}/_{8}$". Photograph by Graham Lees

below 2 *"Between the Fingers" Rings*, 1999, acrylic, PVC, Left: $3^{7}/_{8} \times 1^{9}/_{16} \times 1^{9}/_{16}$", Right: $2^{15}/_{16} \times 1^{5}/_{16} \times 1^{5}/_{16}$". Photograph by Graham Lees

Taking influence from organic form and nature's colourful language of warning and courtship, I make mainly one-off pieces of acrylic jewellery. Although they may be diverse, I find acrylic's stock colours too insensitive, but processes of lamination forming and carving allow the blending of colours and remove the material from its industrial/mass-produced context. I am fascinated by the way pieces can be fixed to clothing or worn on the body and seek new and unusual approaches to wearability. I'm also interested in pieces' value as objects in their own right. I try to give them a dual identity and often see them as "creatures to wear."

MARY PEARSE COLUMBUS, OHIO

above *Vital Center* (necklace), 1999, steel, silver, dressmakers pattern paper, 10 x 9 x $1\frac{3}{4}$". Photograph by Nancy Pearse
left *Essential for Hearing* (necklace), 1999, steel, silver, dressmakers pattern paper, $22\frac{3}{4} \times 2\frac{1}{4} \times 1\frac{3}{4}$". Photograph by Nancy Pearse

Containment is the theme of my current work. Altered (by me) dressmaker pattern paper is stretched over fabricated steel frames, creating boat-like structures that reference the skin and the skeletal structure of the body. Housed in silver boxes within the boat/body forms are small castings of body organs. The organs I have chosen are themselves fragile containers of vital fluid. The work signifies the ability to remain vulnerable on the outside while the internal strength resides within.

SARAH PERKINS SPRINGFIELD, MISSOURI

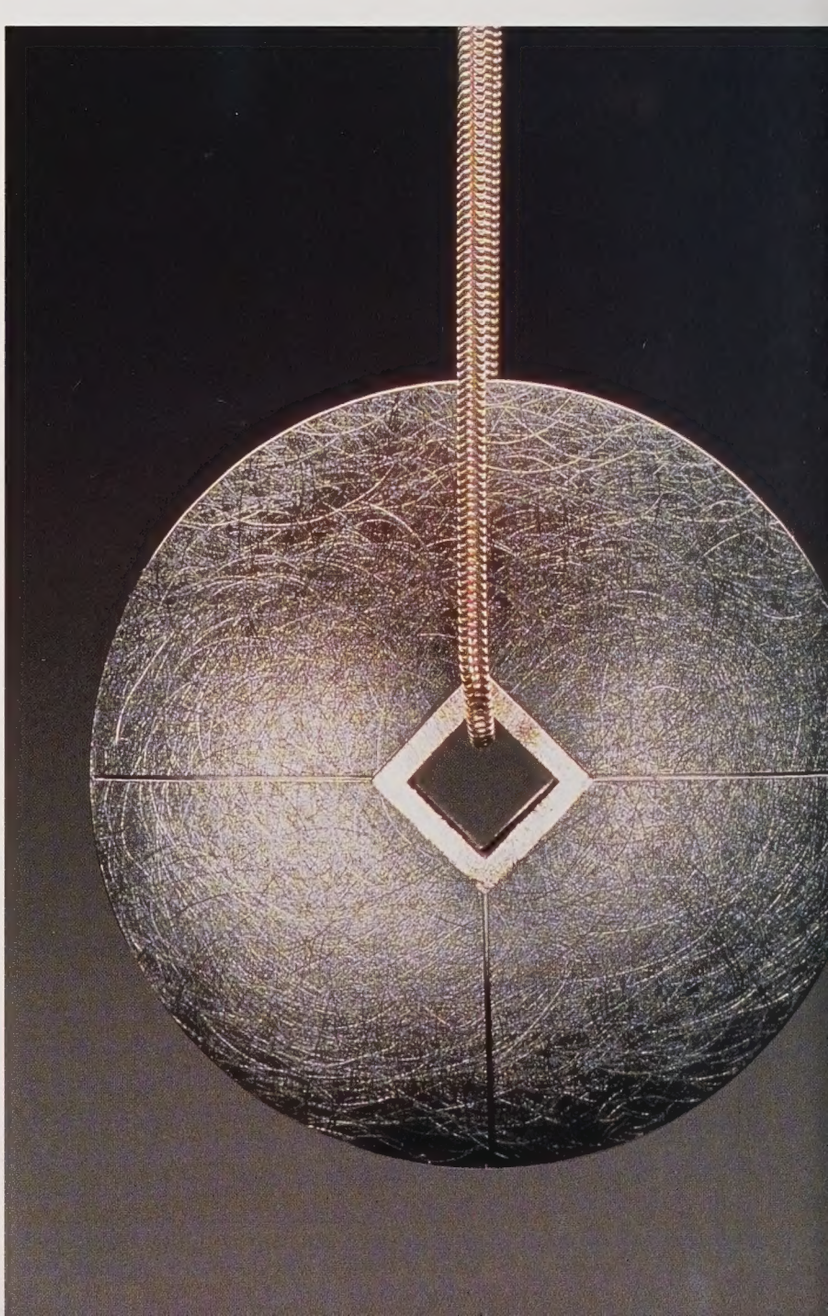
left *Aplysia Brooch*, 1998, copper, silver, vitreous enamel, onyx, citrine, 14k, $6\frac{1}{2} \times 1 \times \frac{3}{4}$". Photograph by Tom Mills
below *Teapot*, 1999, fine silver, vitreous enamel, pearls, $6\frac{1}{2} \times 9 \times 4\frac{1}{2}$". Photograph by Tom Mills

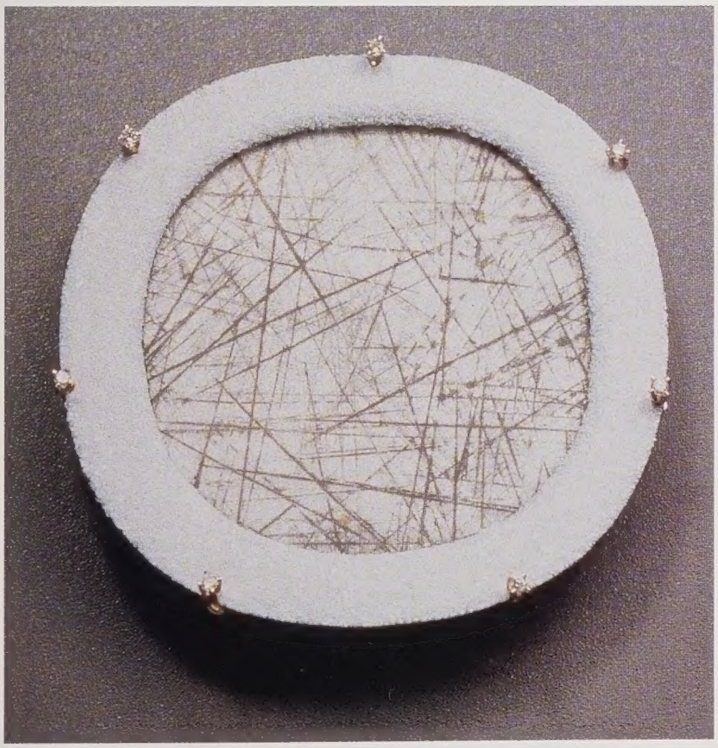
In my work, the metal forms and the enamel imagery work together to make a whole, with the two materials complementing each other rather than one being visually more important than the other. This illustrates my interest in relationships between things, primarily the relationship between people and the natural world.

EDUARDO RUBIO-ARZATE ALBUQUERQUE, NEW MEXICO

left *Flower Pendant*, 1998, sterling, 22k, moonstone, $1\frac{3}{4} \times 1\frac{3}{4} \times \frac{3}{8}$".
Photograph by Margot Geist
below *Black Disk Pendant*, 1998, sterling, patina, $1\frac{3}{4} \times 1\frac{3}{4} \times \frac{1}{4}$".
Photograph by Tim Brown

The sources of inspiration for my jewelry work are varied and often disparate. Everyday, man-made objects — such as lamps, stools, and machinery — often hold a similar fascination for me as objects I find in nature — such as leaves, pods, and flowers. I often notice that the unifying principle behind these forms that attracts me is their simple geometry. I try to create jewelry that reflects my insight, which often results in unintended permutations. For example, a pendant inspired by a Chinese lantern ends up resembling a seed pod, or a piece inspired by a machine gear also looks like a flower.





BARBARA SEIDENATH PROVIDENCE, RHODE ISLAND

above *Arctic* (brooch), 1999, enamel, sterling, 2 x 2 x 1/8". Photograph by Marty Doyle
left *Frozen Pond* (brooch), 1999, enamel, sterling, diamonds, 1 3/4 x 1 3/4 x 1/4". Photograph by Marty Doyle

I consider myself a goldsmith using traditional techniques to create wearable pieces of personal ornament. I am interested in giving thought form and in finding the adequate way to materialize an idea. Finding the right balance between mysticism and revelation in the pursuit of a beautiful object presents a challenge to me. These particular pieces are part of a group of work that I presented under the title *Midnight Sun*. That group focuses on the theme of winter with its abstractions, its reduced palette, and the process of crystallization.

SONDRA SHERMAN KINGSTON, NEW YORK

left *Study for Alice I* (pendant), 1999, fine silver, sterling, 18k, mirror, rose petal, $2^{5}/_{8} \times 1^{3}/_{8} \times {}^{1}/_{2}$". Photograph by Wayne Georgia
above *Gertrude and Alice* (pendant set with box), 2000, sterling, 18k, mirror, crystals, tourmalines, $2^{3}/_{4} \times 2 \times {}^{3}/_{8}$". Photograph by Robert Sturm

I work with and against traditions of jewelry — using familiar jewelry vernacular as iconography to address values jewelry has always signified in our culture, which I find more meaningful than its function as status symbol or pure decoration. I use the semi-specific site of jewelry, and the traditional societal roles of the format, as an integral element of a piece. Traditionally ornamental and functional forms are used as a language. Their combination with unconventional materials and compositions introduces a subtle tension, evoking intellectual/emotional associations in addition to the aesthetic pleasure.

HELEN SHIRK LA MESA, CALIFORNIA

below *Commemorative Cup III* (vessel), 1999, copper, patina, prismacolor, 16 x 12 x 6". Photograph by Helen Shirk
right *Blue Frond Teapot*, 1999, copper, patina, Prismacolor, 10 x 9 x $6^1/_2$". Photograph by Helen Shirk

The landscape and my response to it have strongly influenced my hollowware for the last fourteen years. This recent series of standing cups and teapots reflects my respect for the history and use of functional pieces as well as their potential to commemorate what I find inspirational and intriguing in my life. I enjoy the adventure of constructing the physical object in metal and then manipulating its mood with color. This last is by far the hardest part, making sure the finished piece says what I want.

SHERRY SIMMS ROSENDALE, NEW YORK

left *Silhouette of a Super Model* (pendant), 1999, copper, enamel paint, Plexi-mirror, plaster, make-up, 4 x $3\frac{1}{4}$ x $\frac{1}{4}$". Photograph by Bob Barrett
below *Camouflaged; Creamy Beige Make-up* (pendant), 2000, copper, enamel paint, plaster, glass pearls, make-up, $6\frac{1}{2}$ x $3\frac{1}{4}$ x $\frac{1}{4}$". Photograph by Bob Barrett

My current body of work is a commentary on society's unrealistic ideals of beauty. I am inspired by the fashion and cosmetic industries, in particular, the strategies used to stimulate desire and sell their products. In fashion magazines and store displays, advertisers use seductive imagery, beautiful models, enticing materials, catchy slogans, and vibrant colors. Other promotional gimmicks emphasize human imperfections, and offer solutions that in reality are unattainable. I am also fascinated by the appropriation of common or banal imagery to create new fashions and trends. In my work, I combine materials and strategies similar to those in the industry, while also adding an element of absurdity. I make playfully seductive objects that speak of the contradictions and subversions found in these advertisements.

KIFF SLEMMONS SEATTLE, WASHINGTON

above *Eclipse* (necklace), 1999, silver, brass, ebony, photographs, mica, $7\frac{1}{2} \times 7\frac{1}{2} \times \frac{1}{4}$". Photograph by Rod Slemmons
left *Manual Locomotion* (necklace parts: detail), 1999, silver, photographs, mica, $2\frac{1}{2} \times 1\frac{1}{4} \times \frac{3}{4}$". Photograph by Rod Slemmons

After years of working in series, I have been tempted to study variation within repeated elements in a single piece. This was accelerated by having a show in Palo Alto, reminding me of the repeated imagery in the work of the photographer Eadweard Muybridge, who worked there in the 1870s. He began with a series of running horses, and eventually photographed series of every conceivable animal walking or running. He called his overall study *Animal Locomotion*. I started a series of my own under the rubric of manual locomotion.

CHRISTINA SMITH FULLERTON, CALIFORNIA

right Educations and Ambitions (teapot with tray: detail), 1999, sterling, 18k yellow, $10^1/_2$ x 8 x $5^1/_2$". Photograph by Anthony Cuñha
above The Ranch (teapot service: detail), 1999, sterling, 12 x 12 x 14". Photograph by Anthony Cuñha

My current body of work presents autobiographical observations within the traditional format of tete-a-tete tea services. The separate parts of the tea set — a teapot and its tray with ancillary components — embody a respect for tradition as well as a search for the new. The diaristic concept behind these pieces plays out in an implied figurative movement that is juxtaposed against the geometric structure of the vessels and their handles. The story–specific objects placed on and around the trays lend amplification to the recollected situations and enrich the viewer's experience.

KYE-YEON SON HALIFAX, NOVA SCOTIA, CANADA

below *Wishing Stones for "Long Life," "Happiness," Healthy Life," "Fortune."* (vessel), 1998, copper, sterling, enamel, Approx.: 5 x 4 x $2^{1}/_{2}$" each. Photograph by Isaac Kim
above *Wishing Stone "Happy Life"* (vessel), 1999, copper, sterling, shibuichi, enamel, 2 x 5 x $3^{3}/_{4}$". Photograph by Isaac Kim

This series of work is motivated by the images created from my visual and tactile experiences associated with smooth round stones. I have always liked the sense of nostalgia and serenity that I get from touching and looking at pebble stones. The idea in these works, however, originates from heaps of small stones found in many countrysides of Korea, the country I was raised in. You can still see people putting stones on a neatly stacked pile as they carefully send their wishes to their gods. In my bowl series, I have tried to interpret the ritualistic quality of the stone piling. While bowls are primarily utilitarian objects, I also find them to be highly versatile instruments for expressing ideas. In this series, bowls with stone textures are portrayed as vessels of people's wishes.

AMANDA STEEL WARREN, RHODE ISLAND

above *Lore* (necklace), 1998, sterling, enamel, silk, 18k, 16" long, boats: 2" long. Photograph by Mark Johnston
left *Serendipity* (necklace), 1998, sterling, enamel, pearls, tourmaline, labedoride, 18k, 20" long, boat: $2^{1}/_{2} \times {}^{3}/_{4}$". Photograph by Mark Johnston

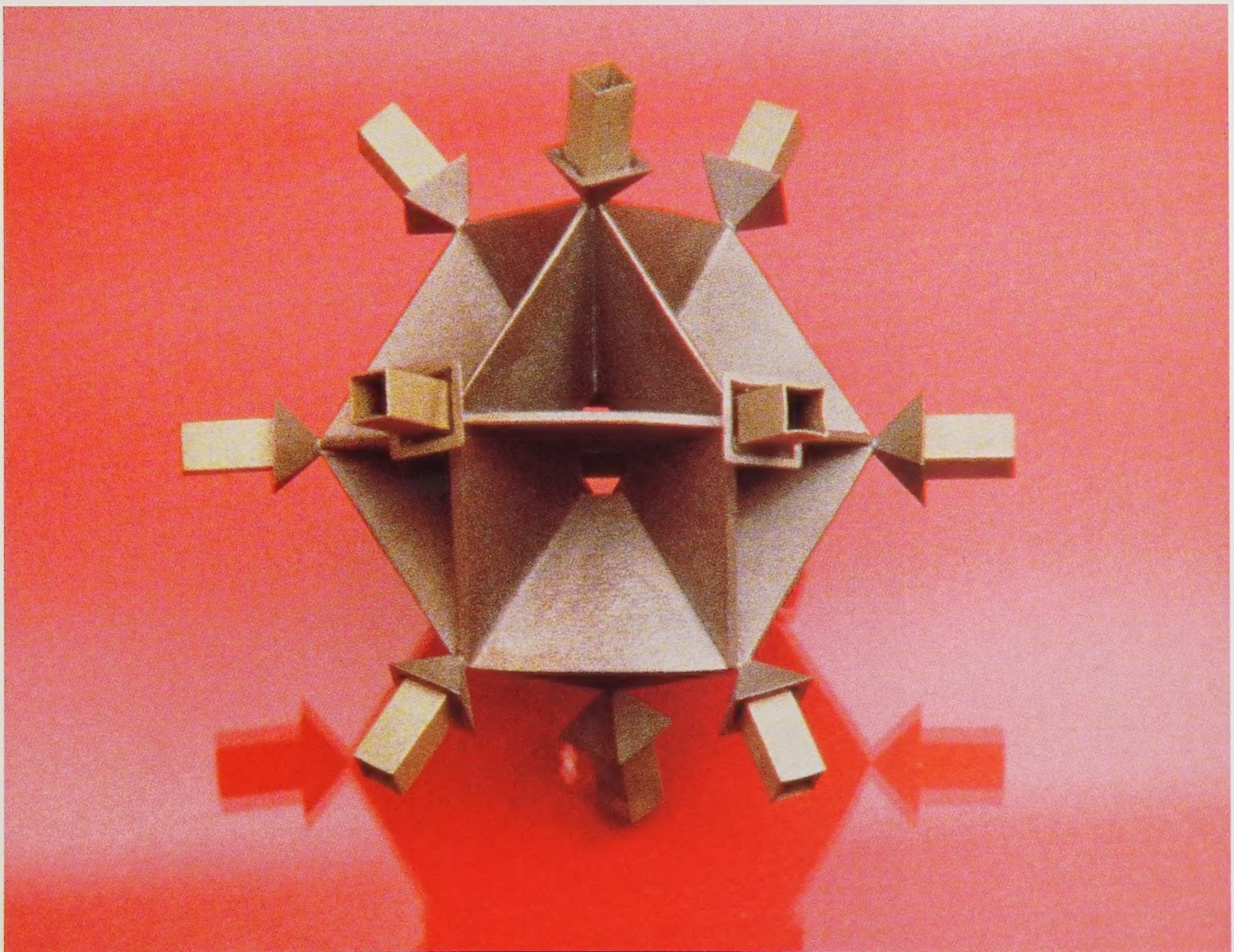
The basis for my jewelry work stems from my childhood memories spent on the water. I also try to incorporate the qualities of worn or found objects that I collect. I am working with traditional themes set in a playful manner. Sometimes my work incorporates color to heighten the playfulness but also to indicate moods and memory. For me, both paintings of the water and memories of the water evoke romance, loneliness, exploration, journey, discovery, freedom, vulnerability, and serenity.

ELIZABETH ANN TOKOLY JERSEY CITY, NEW JERSEY

below *Extensile Inverteapcuboctahedron* (object), 1998, brass, bronze, $2^1/_2 \times 2^1/_2 \times 2^1/_2$". Photograph by Elizabeth Tokoly and Melinda Amann
right *Anamorcuboctahedron* (object), 1998, nickel silver, 6 x 6 x 6". Photograph by Elizabeth Tokoly and Melinda Amann

My art is cultivated through math and nature. Nature is organic, which is characterized by the systematic arrangement of parts. I am working with systems, coordination, arrangement, and distribution of components containing or consisting of more than one part, element, or bit. We can decompose nature into isolated bits, but it is necessary to look at the bits in relationship to one another. In nature, the whole is greater than the fragments.

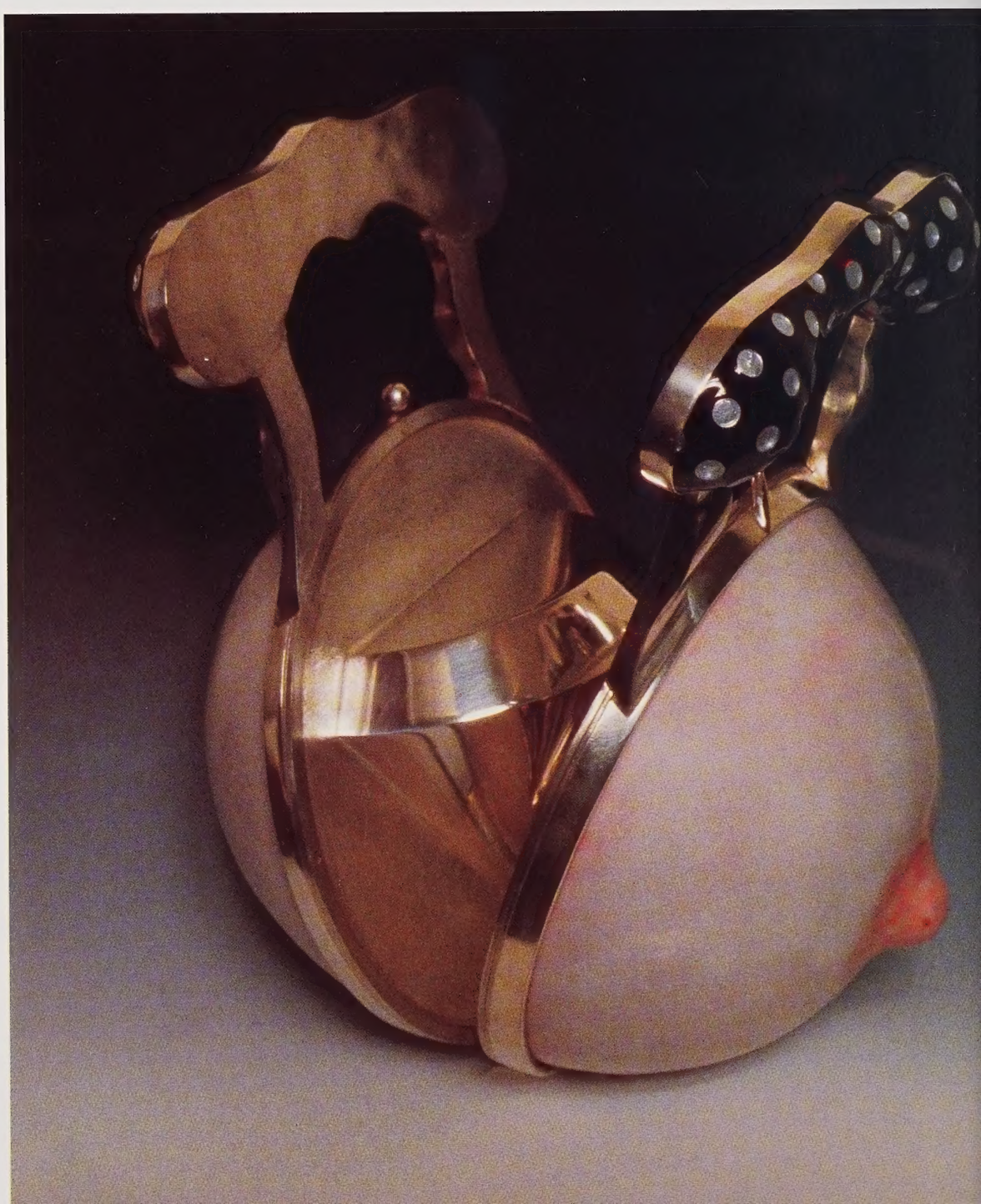
As much as nature and mathematics trigger my art, they take on their own natural process. Geometry becomes the armature for my art. A component becomes the seed of a piece. The evolution may involve looking at the negative or positive space around an object. They all share a common essence. The objects are the same shape or involve the use of the same component; however, they are formally different. They share an outward structure, form, or arrangement of elements. They are recreated through the skeletal, skin, or spirit. They are ordinary geometric shapes that evolve into an object unlike the norm. These essential aspects — nature, number, and space — lead me to geometry. Geometry that is the mathematics of space, and space, the medium of a visual artist.

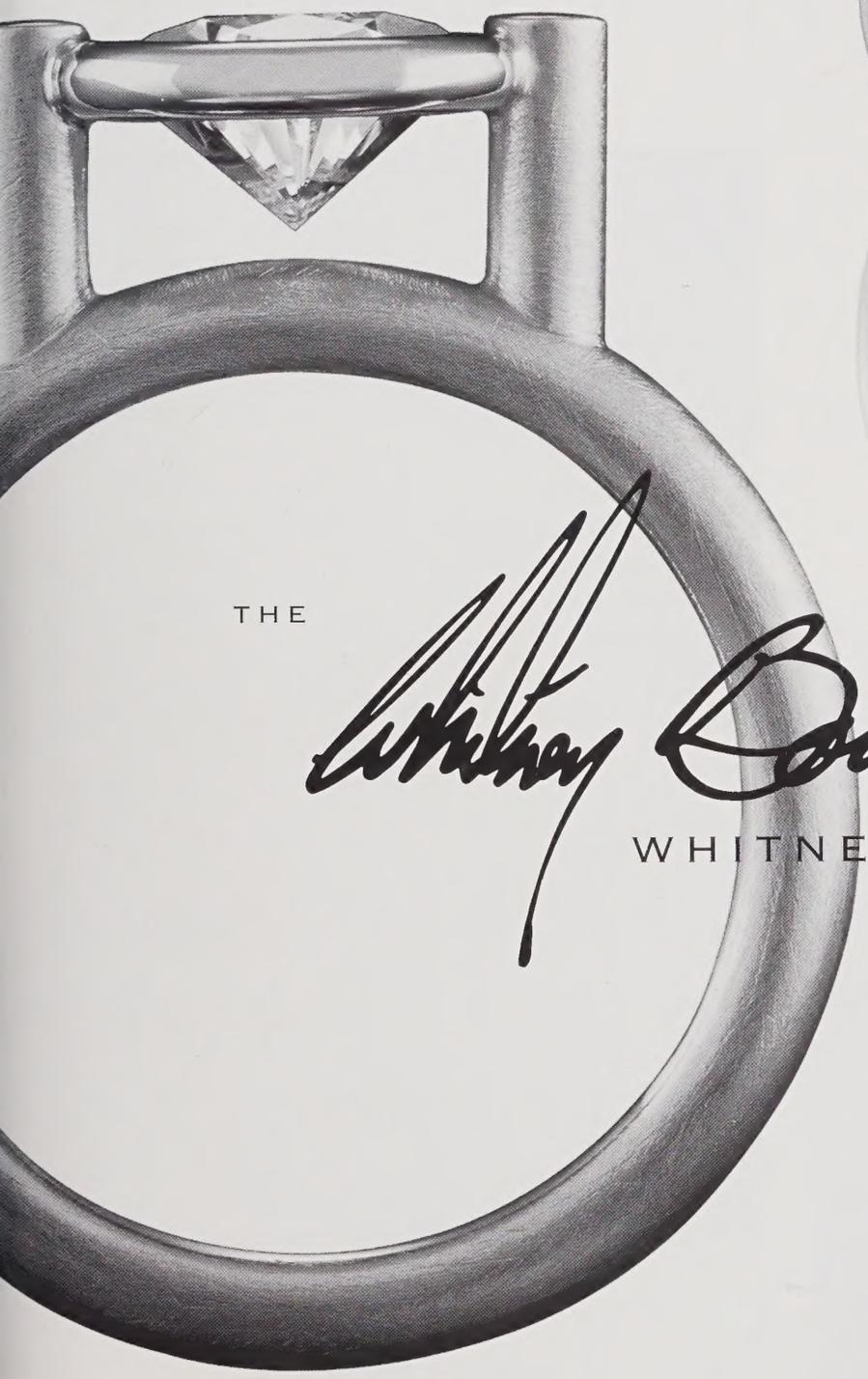


JAI WILLIAMS EUGENE, OREGON

left *Leaner* (Duratran Light-box poster), 1998, Duratran photograph, aluminum frame, florescent light, 27 x 31 x $3^1/_2$". Photograph by Jai Williams
below *Teat Handbag* (hollowware), 1998, enamel on copper, fine silver, sterling, 7 x $5^1/_2$ x $5^1/_2$". Photograph by Jai Williams

These pieces are part of a larger body of work; a series of *Teat Ornaments* and light-box posters which accompany and illustrate them. They are all about beauty, art, adornment, female personae, and of course, breasts.





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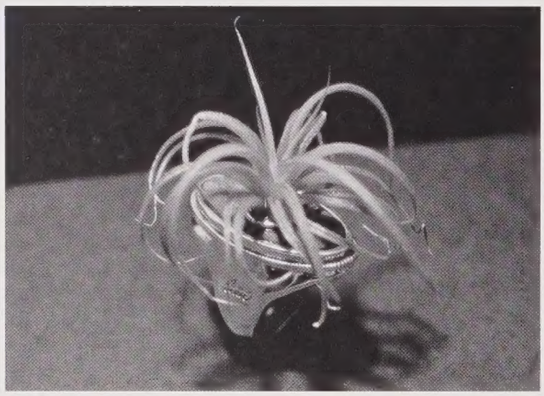

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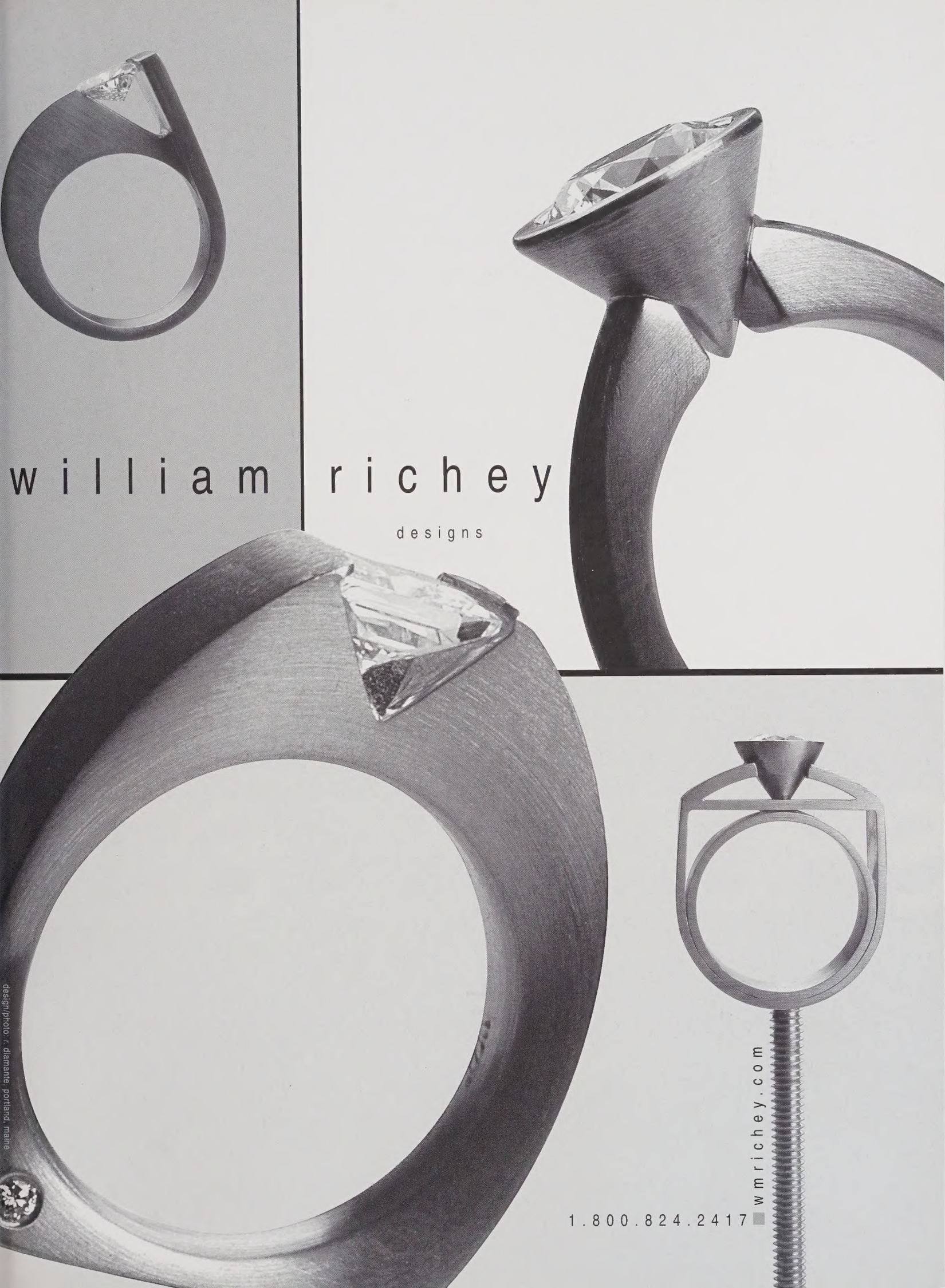
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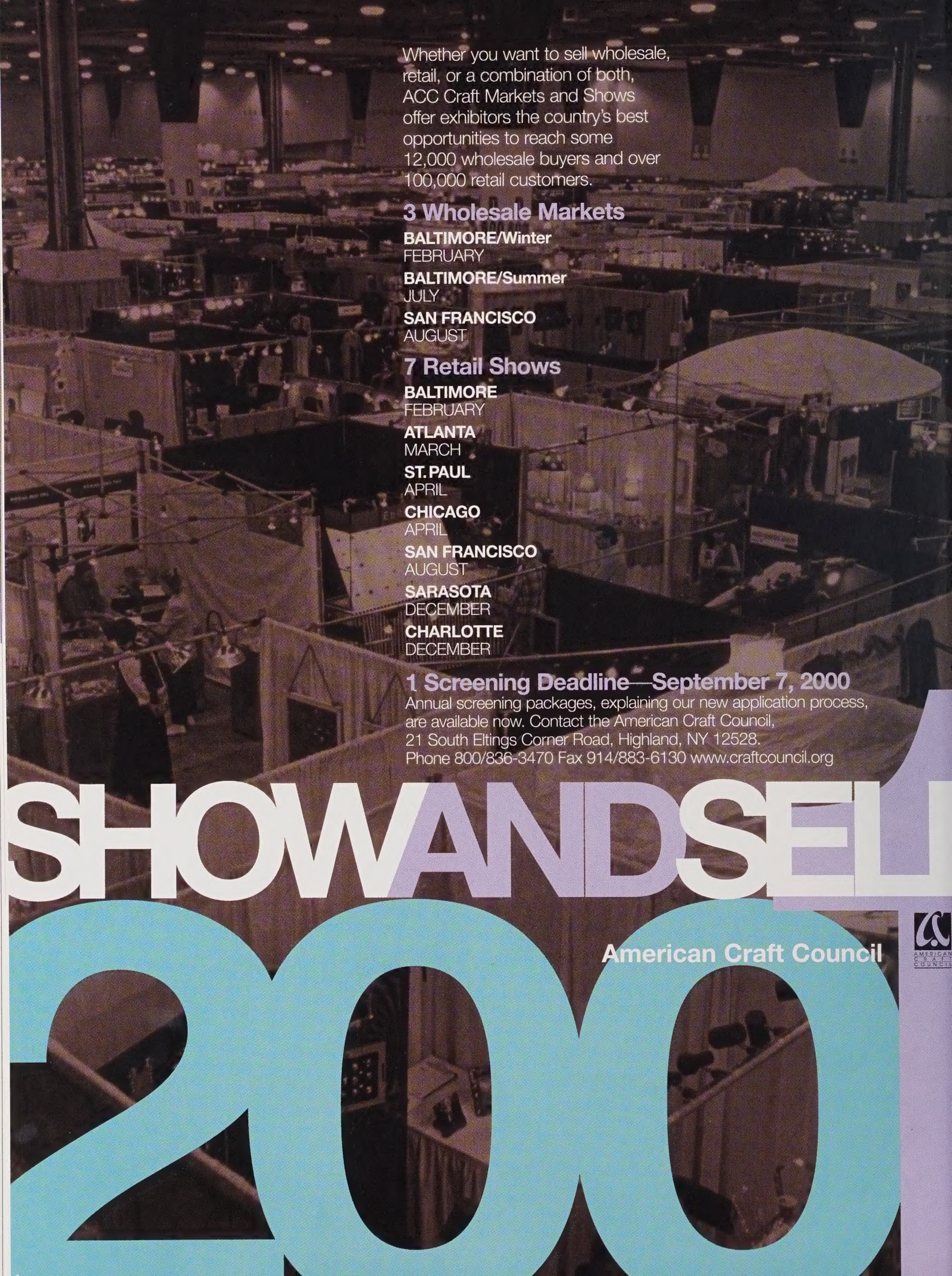

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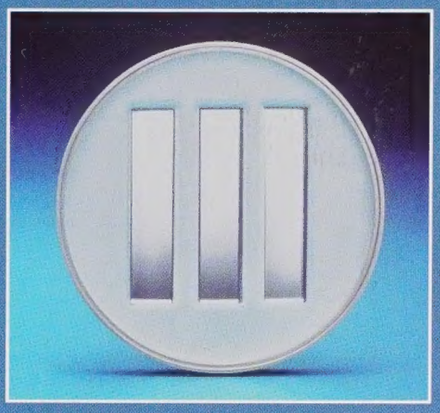

Donald Friedlich, *Reflections Series Brooch*, glass mirror and silver, 1999

Joan Parcher, *Brooch*, enamel, copper, silver, 2000

Donald Friedlich
Joan Parcher
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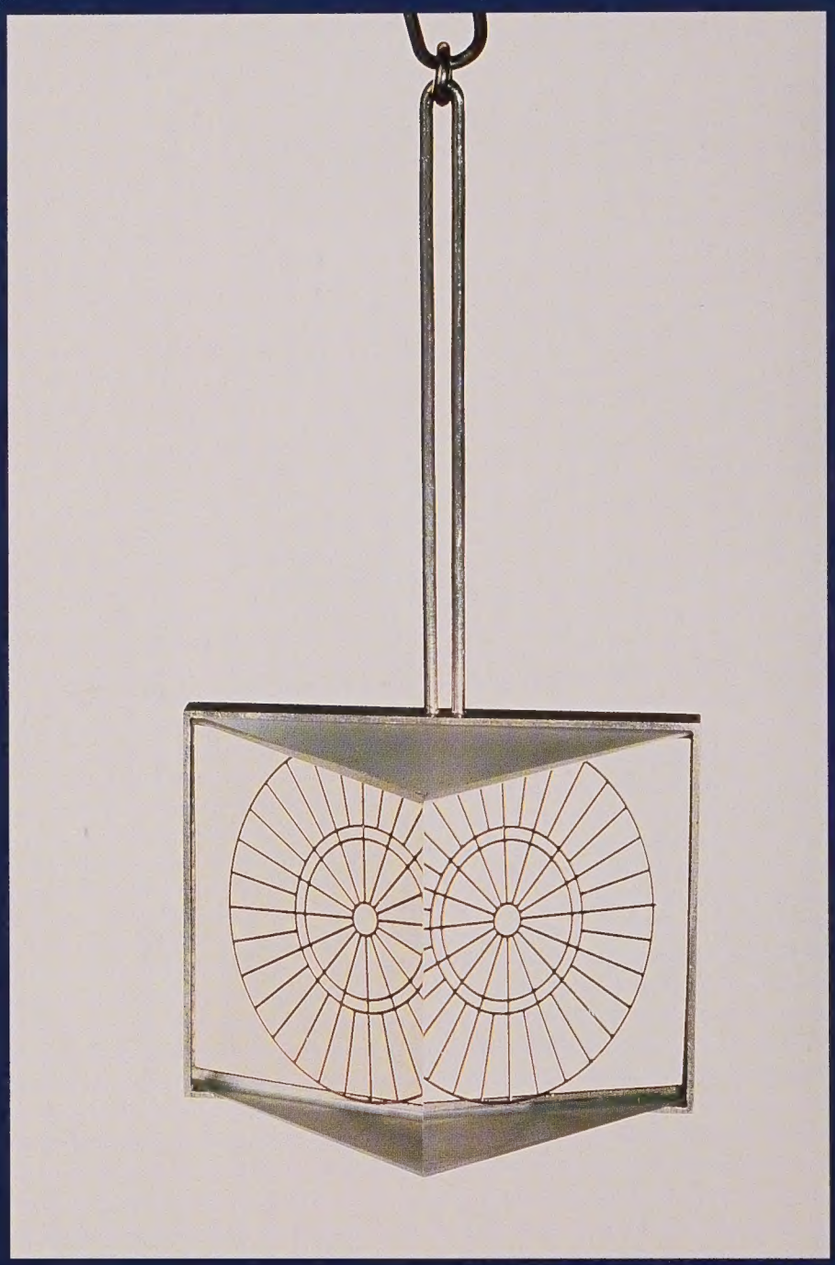

Wendy Ramshaw, *Double Image*, 2000

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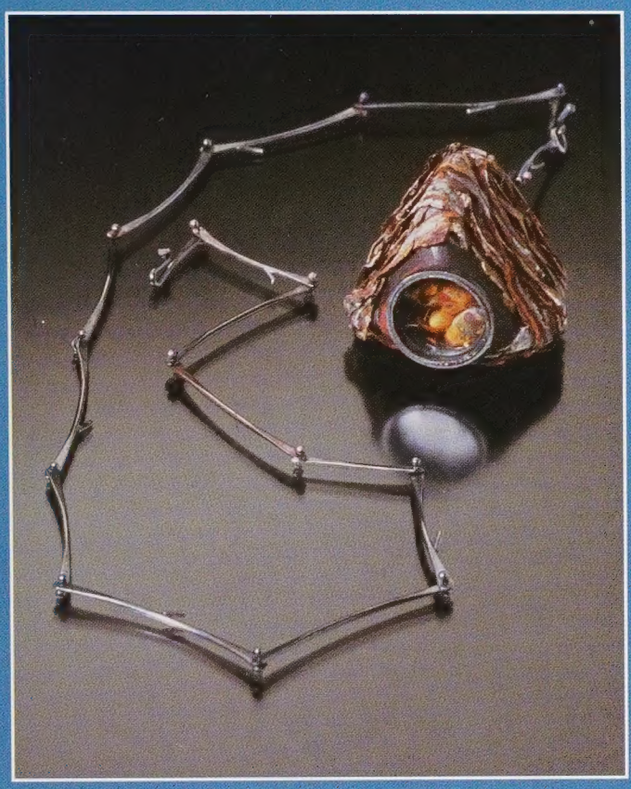

Maria Phillips, *Pendant Cede Pod*, wasps' nest and silver, 2000

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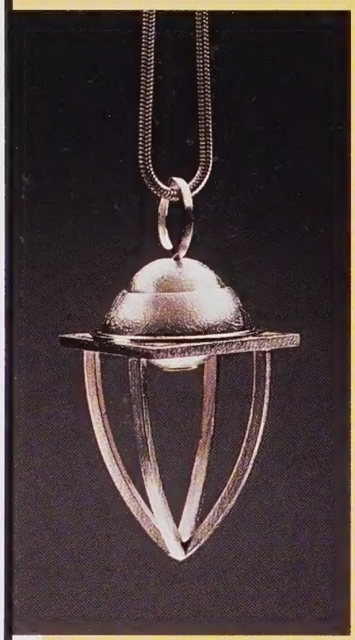

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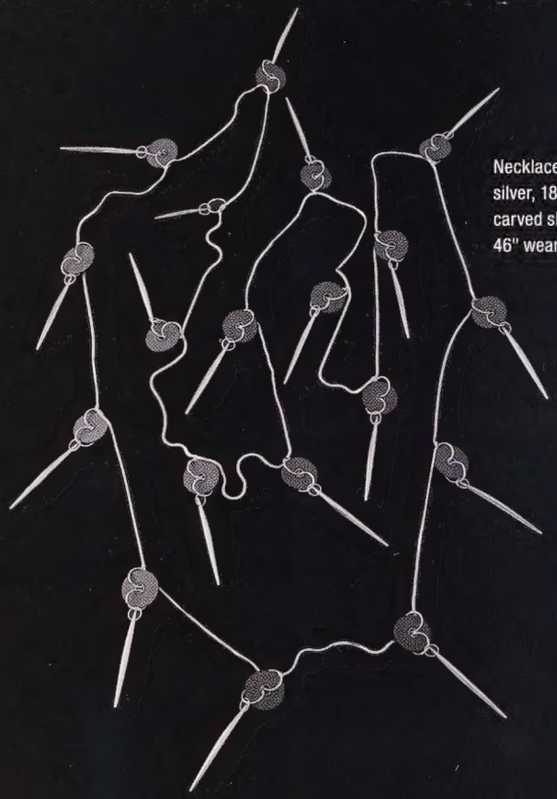

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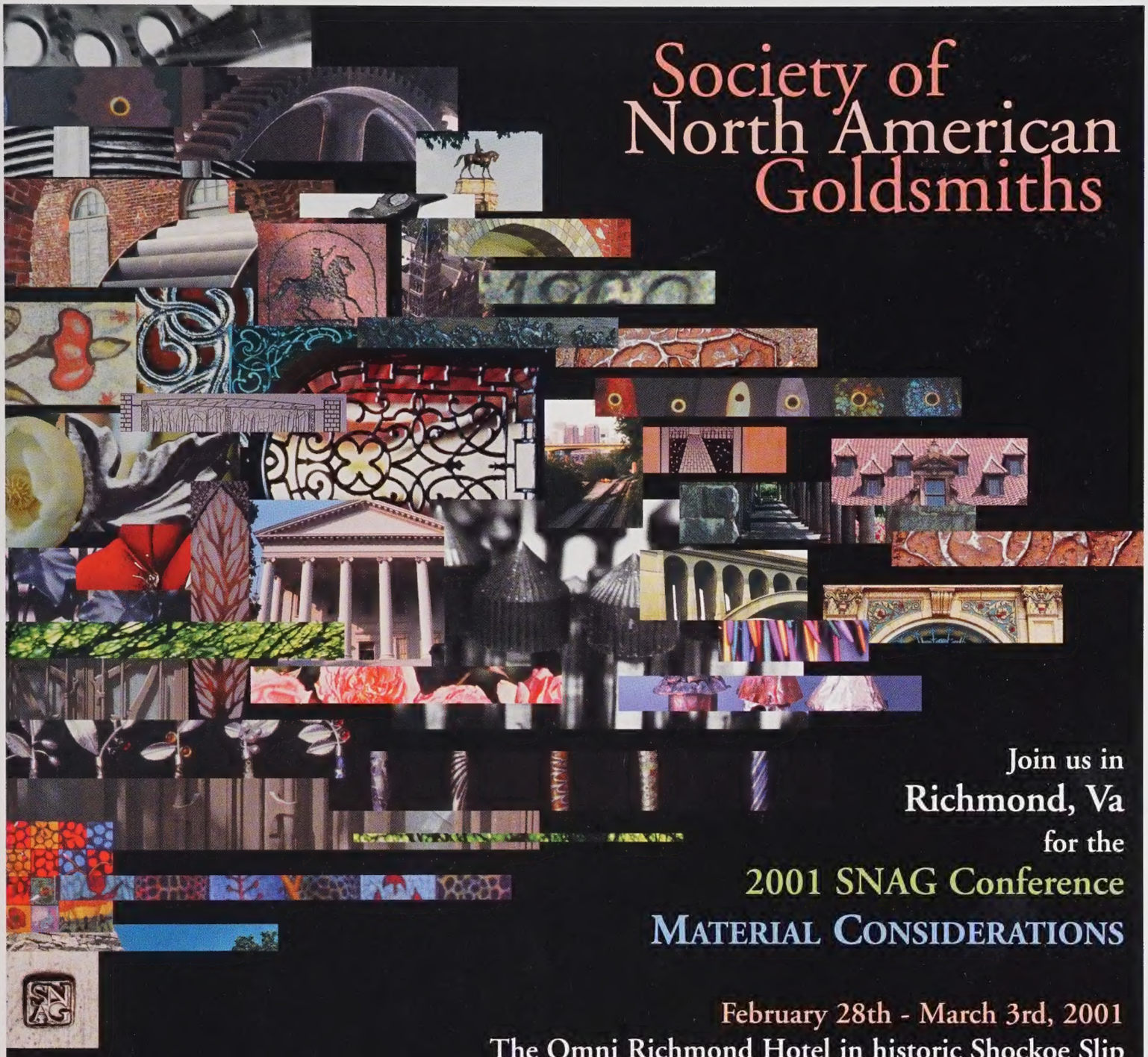

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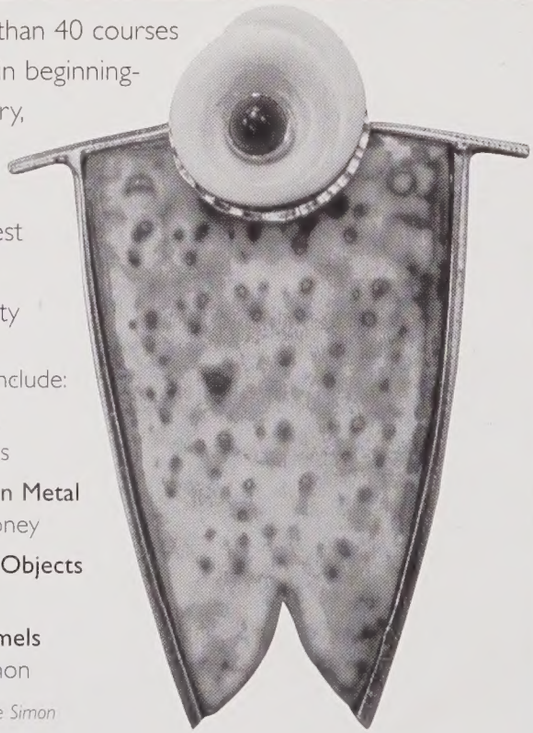

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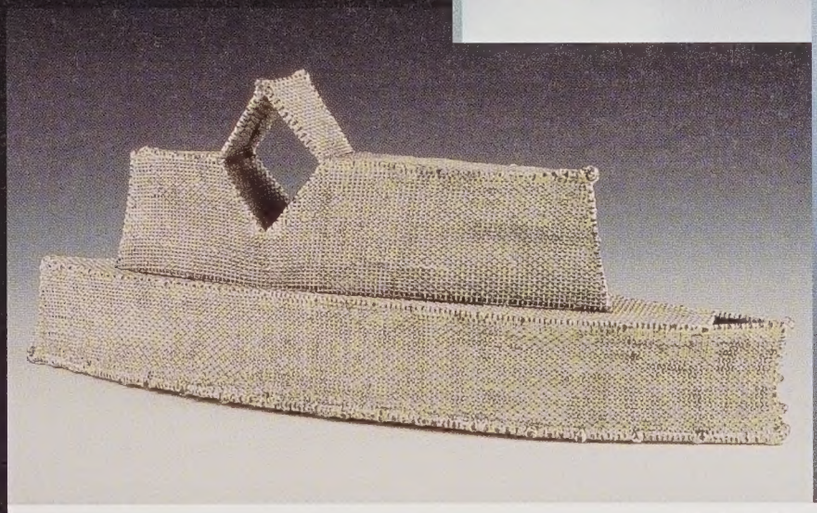

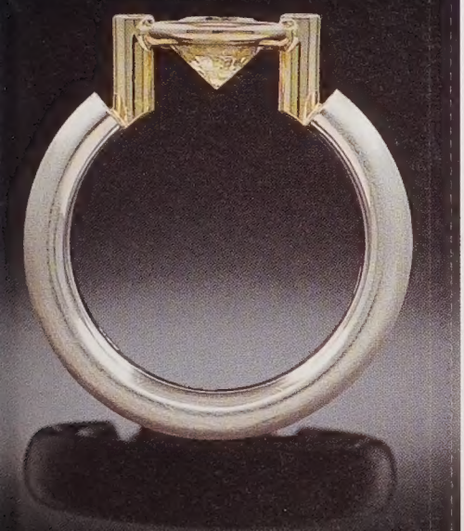

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As a reader of *Metalsmith*, you already understand the level of quality you'll find throughout these pages. Each issue brings a fresh display of stimulating ideas, provocative commentary and newsworthy developments in the field of metalsmithing. Couple that with the extraordinary photography accompanying every article and you can see why *Metalsmith* is the must-read publication of the metal arts community.

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SILVER

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GOLD

Designed for both faculty and those who earn their living in the metal arts, as well as serious students and aficionados of the profession, the GOLD level of commitment includes a **one-year membership to the Society of North American Goldsmiths**, the internationally recognized organization of metal arts professionals. Along with **a complimentary subscription to *Metalsmith***, you'll receive **a full year's subscription to the Society's members-only newsletter**. Each issue is filled with timely news on exhibitions, employment opportunities, workshops, technical tips and current activities of the Society of North American Goldsmiths. Membership also includes valuable **discounts to events in the field of metalsmithing, including the Society's Annual Conference**, a three-day international gathering featuring presentations by renowned artists and gem & tool suppliers, as well as exhibitions by respected museums and galleries. The conference provides an important opportunity to meet and share information with fellow Society members. For the serious collector or enthusiast, it offers an unparalleled exposure to current work in the field of metalsmithing. At the Gold level of commitment, your work is eligible for inclusion in **Society-sponsored exhibitions**, and for **representation in the Society's comprehensive audio-visual rental library**. You will also be **included in and receive a copy of the current membership directory** listing the 2,500 individual and institutional members of the Society of North American Goldsmiths.

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For the committed professional, the Society offers a limited number of multi-year PLATINUM memberships at an additional **discount off the annual fee**. Membership at this level includes **all the features of the Gold level, along with a 5% reduction in annual dues for a two-year membership, and a 10% reduction in dues for a three-year membership**. Long-term members help to provide the support the Society needs to maintain critical programs, grants, workshops and shows, such as "American Revelations," a competitive, traveling exhibition installed at six prestigious venues in both the United States and Great Britain from 1996-1998.

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opposite page, clockwise from top

Chris Y. Smith
Balance Is Too Strenuous (brooch)
silver
4 1/2 x 5 x 1"

Biba Schutz
Circum Pendant, 1996
oxidized bronze and copper, sterling, fine silver
4 1/3 x 1 1/3 x 1 1/3"

(*Metalsmith* Magazine)
Marilyn Da Silva
Harlequin Pair 1, 1998
copper, brass, gold-plate, gesso, colored pencil, squares: 4 x 7 x 3"
diamonds: 5 1/2 x 6 x 3"
photograph by Don Felton

Billie Jean Theide
Butte #EF-8 (teapot), 1997
bronze, electroformed copper, enamel, patina
4 1/4 x 10 x 12 1/2"
photograph by Billie Jean Theide

Whitney Boin
Post Engagement Ring, 1996
produced since 1988
platinum, 18k
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Jack da Silva

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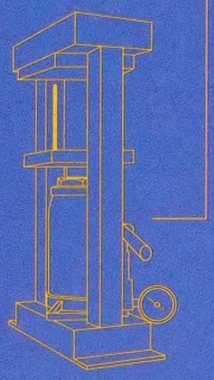

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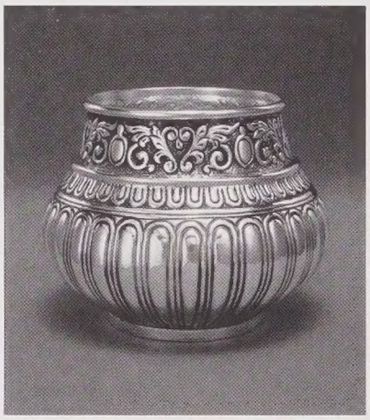

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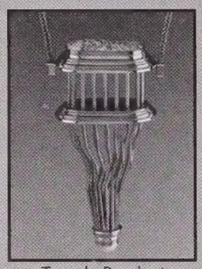

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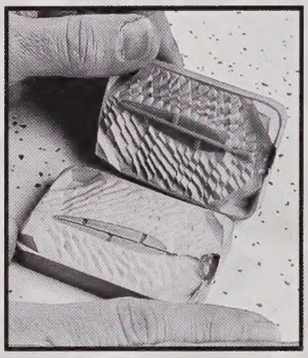

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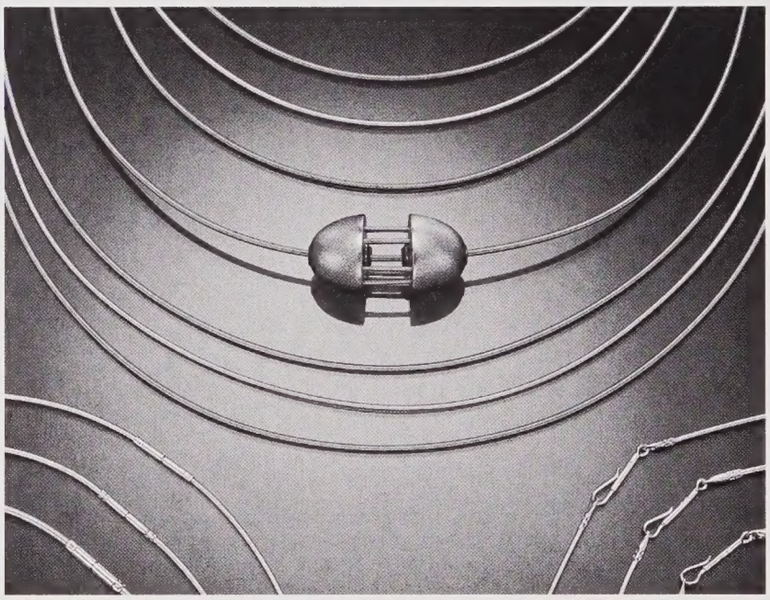

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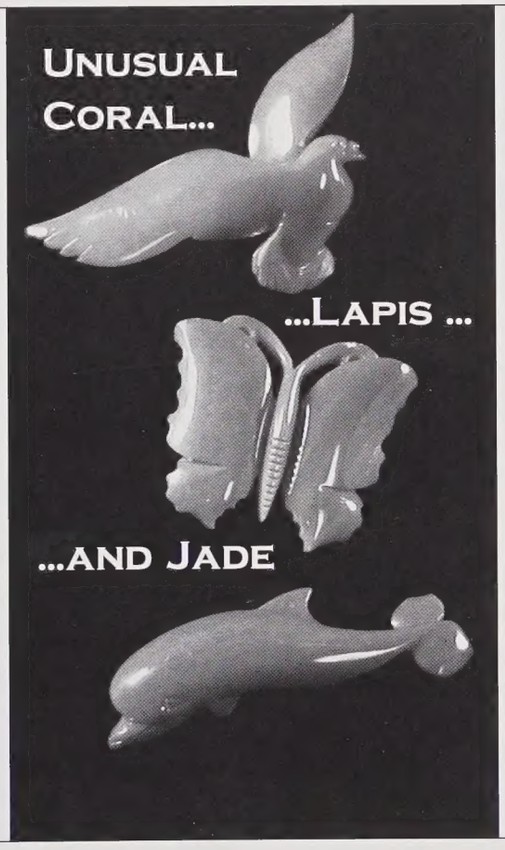

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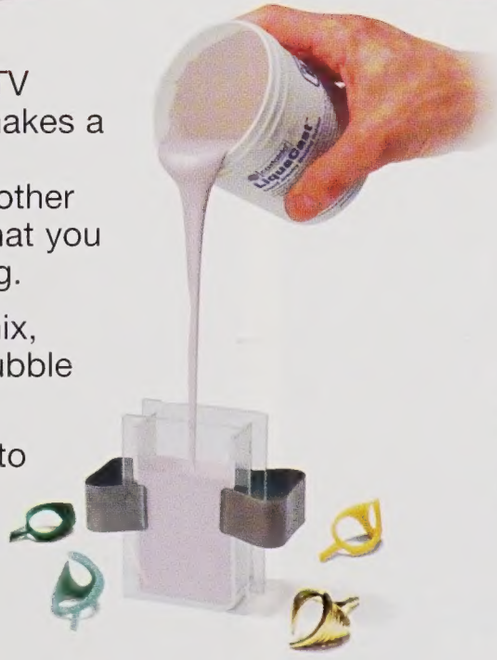

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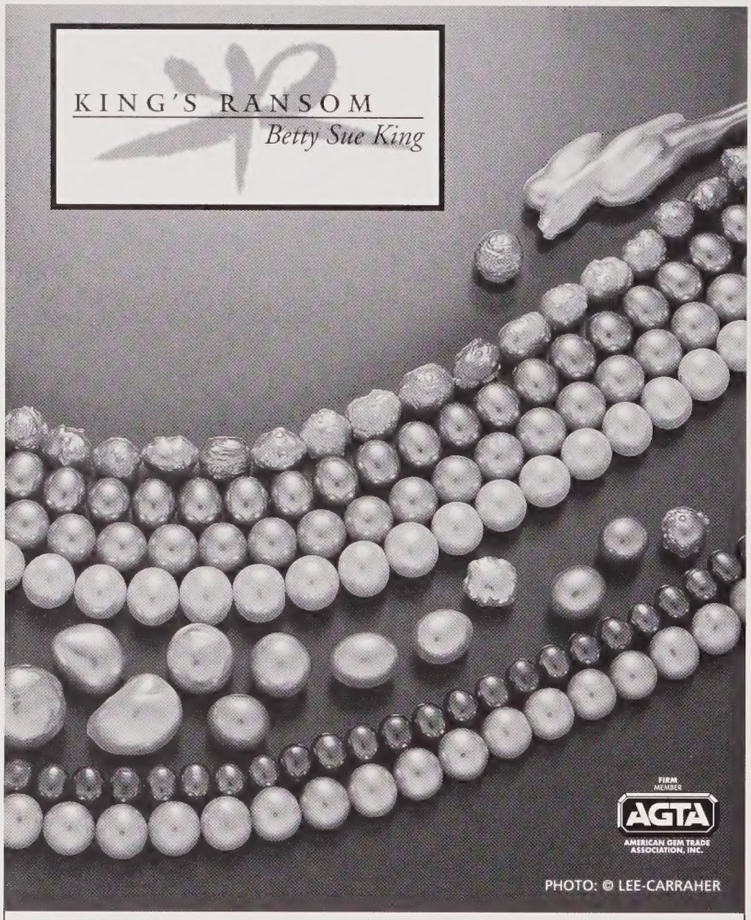

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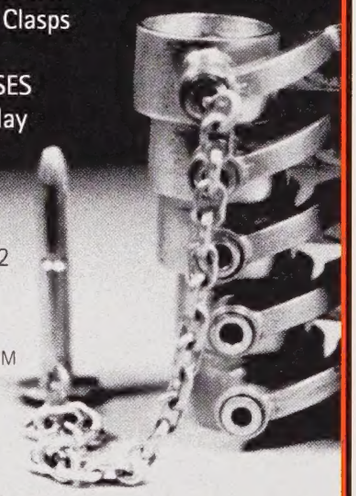

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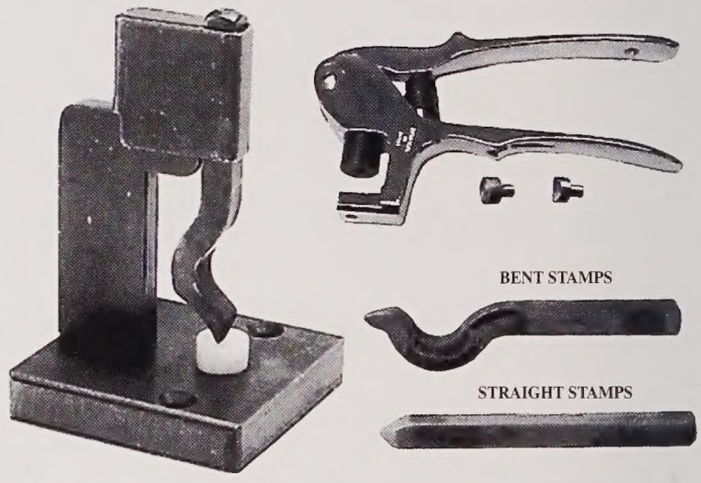

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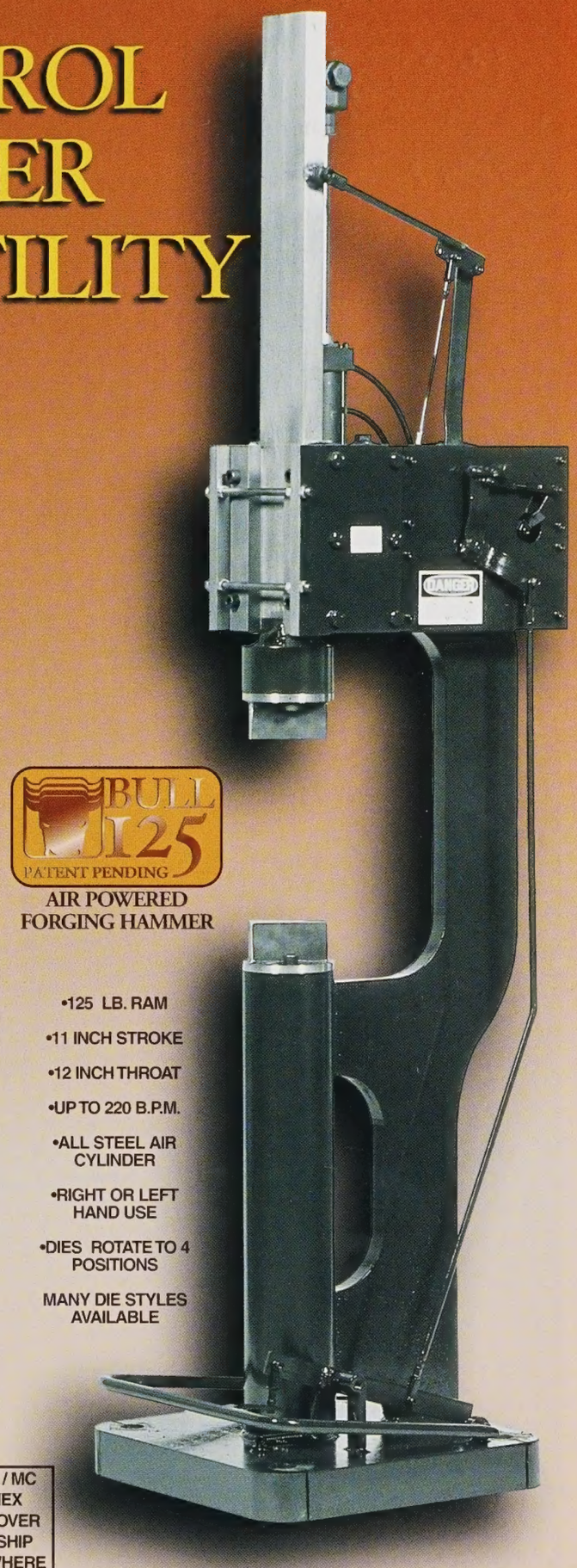

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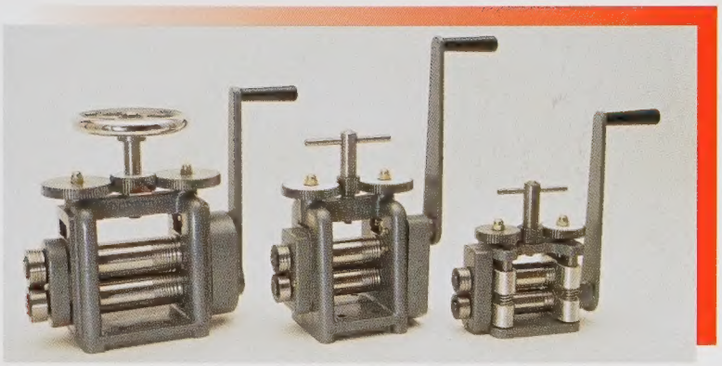

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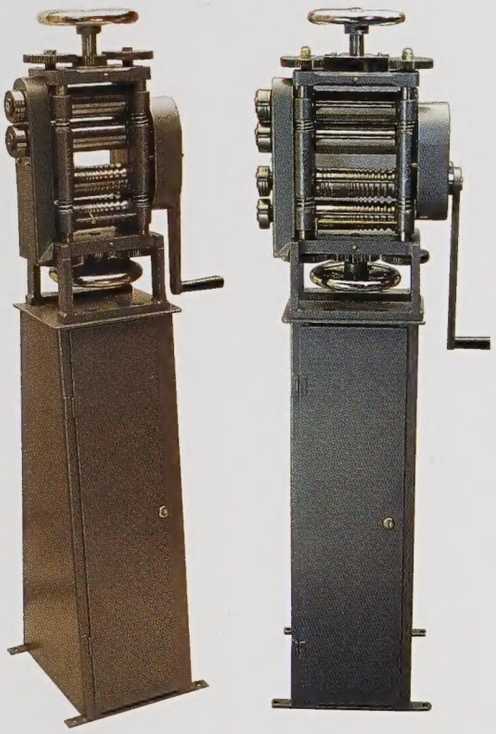

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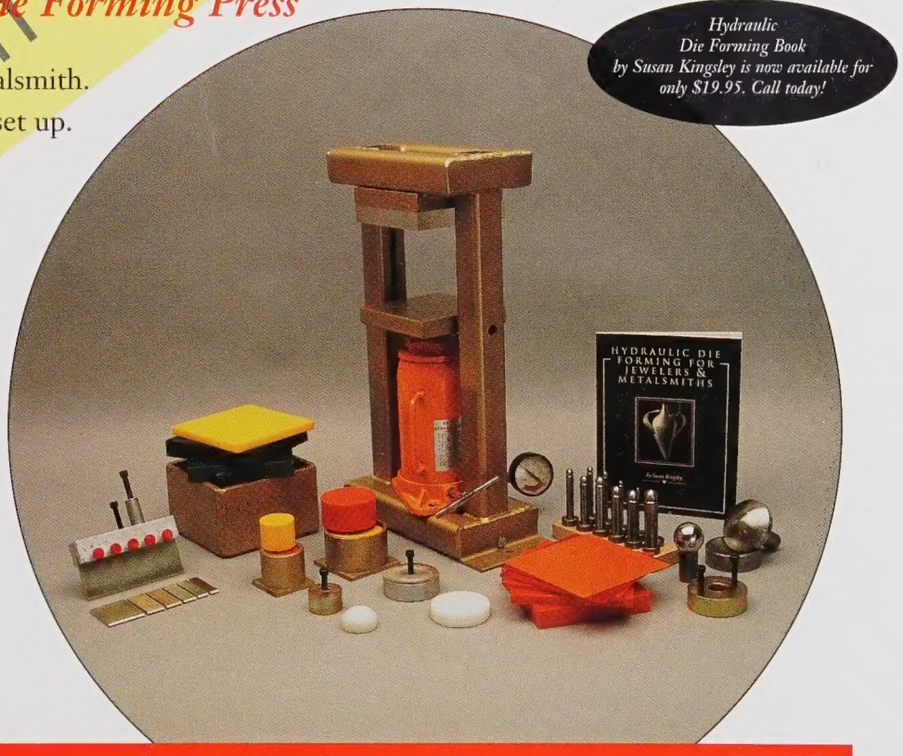

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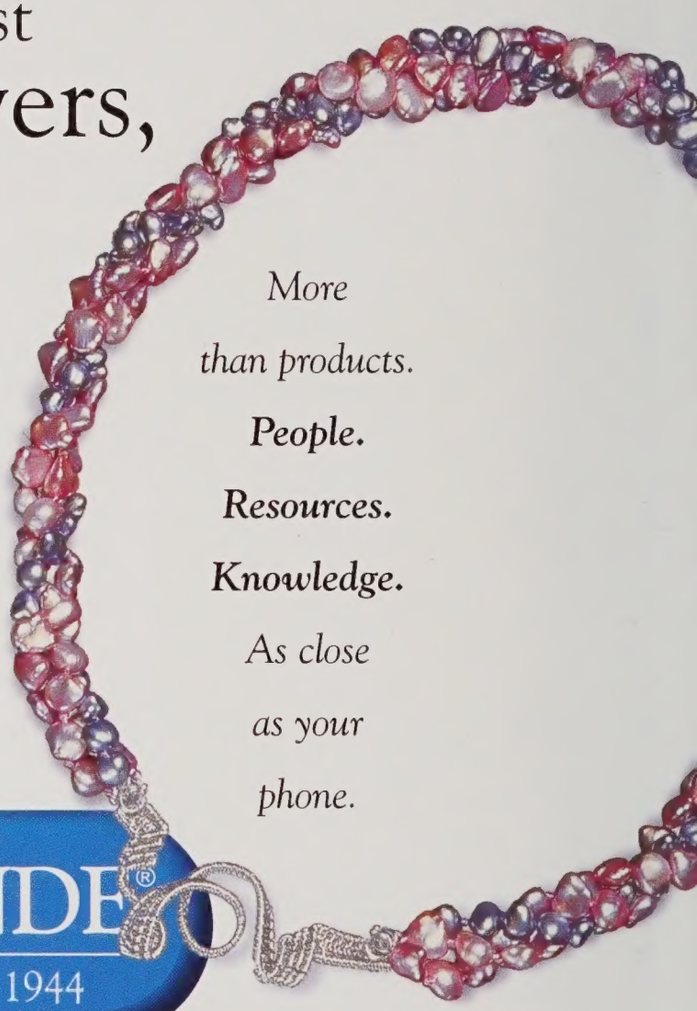

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